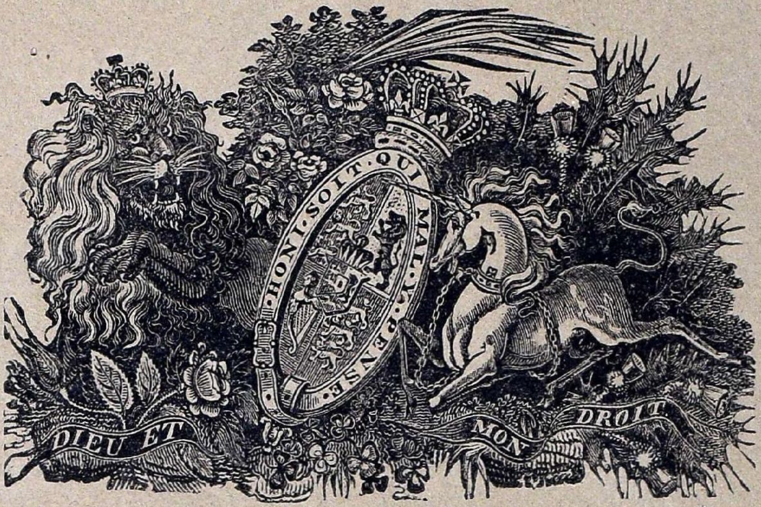


A NEW EDITION

OF

LOGIER'S INTRODUCTION

TO THE

Art of Playing

ON THE

ROYAL KENT BUGLE,

WITH CONSIDERABLE

ADDITIONS AND IMPROVEMENTS.

BY THE AUTHOR.

Price 10*s.* 6*d.*

LONDON,
PUBLISHED BY CLEMENTI, COLLARD, AND COLLARD,
No. 26, *Cheapside;*
Where may be had, the whole of the Author's Works, arranged for MILITARY BANDS.

A NEW EDITION,

with Considerable Additions & Improvements

OF

Logier's Introduction

TO

The Art of playing on the

ROYAL KENT BUGLE,

Illustrated with General PRECEPTS for acquiring a

GOOD EMBOUCHURE,

and Rules for

The Management of Tone,

To which is added,

A Variety of appropriate Lessons & Practices on Fingering, admirably calculated to facilitate the Improvement of the Pupil,

AND A CHOICE COLLECTION OF

Favorite Airs, Marches, &c.

Arranged for One, Two & Three Performers;

Carefully adapted to the Instrument & FINGERED by

THE AUTHOR.

Sta. Hall. Pr. 10/6

London, Published by Clementi & Co. 26, Cheapside.

A DICTIONARY

OF THE MOST USEFUL TERMS MADE USE OF IN MUSIC.

A.

Adagio, very slow.
Ad libitum, or *ad lib.* at pleasure—see *Cadenza.*
Affettuoso, tenderly.
Agitato, with passion and fire; a broken, interrupted style of performance, calculated to surprise the hearer.
Alla, or *à la*, in the style of;—as *à la Polacca;* in the style of a Polacca.
Allegro, brisk, in a lively manner.
Allegretto, slower than *Allegro.*
Allegro ma non troppo, or, *ma non presto*, lively, but not too quick.
Al Segno, to return to this mark, S.
Allegro Agitato, quick, and with agitation.
Amoroso, amorously.
Andante, slowly and distinctly.
Andantino, rather slower than *Andante.*
Animato, with boldness and spirit.
A Piacere, at pleasure.
Arioso, an air.
Assai, very; when added to another word, it adds to the quickness or slowness thereof, as *Allegro Assai*, very brisk; *Largo Assai*, very slow.
A Tempo, or *à Tempo Giusto*, to play in a true and just time. The first of these terms is often met with in the middle of a song, or piece, after the time has been changed, and implies a return to the original time.

B.

Bene Placito, at pleasure.
Bis, play the passage twice over, where it is written.
Bravura, sometimes signifies the act of executing; but in general a song of execution
Brillante, brilliantly, gaily, &c.

C.

Calando, gradually diminish the Tone, and slacken the Time.
Cadenza; this is frequently used after a Pause, and gives the performer an opportunity of introducing a *graceful Extempore*, according to his own taste, and the effusions of his fancy: the Cadence has a peculiarly happy effect after a Pause at the close of a movement, or, as an introduction to the original subject, before a *Da Capo.*
Cantabile, in a singing manner.
Capriccioso, signifies that the movement against which this word is written should be played in a fantastic and free style.
Canzonetta, a Song.
Cavatina, a short Air, without a return or second part; and is sometimes relieved with recitative.
Coda, a word applied generally to a few bars at the end of a composition, which form the final close, after the other strains have been repeated.
Con, with; as
Con Affetto, with tenderness.
Con Anima, with great expression; that is, with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects.
Con Brio, with life; briskly.
Con Discretione, with discretion and judgment
Con Espressione, with delicacy and expression
Con Furia, with fury, with vehemence.
Con Giusto, with steadiness and equality of time.
Con Innocente, with simplicity.
Con Moto, with commotion, with agitation.
Crescendo, to increase the tone.

D.

Da Capo, or *D. C.* repeat the first strain.
Decrescendo, } gradually diminish the tone.
Diminuendo, }
Di Molto, an augmentative expression; as *Allegro di Molto*, very quick; *Largo di Molto*, very slow.
Dolce, sweet, soft.
Dimolto—see *Assai.*

E.

Echo, or *Ecchus*, in imitation of an Echo,

F.

Flautino, the diminutive of *Flauto*, an Octave Flute.
Flauto Traversa, or *Flauto Traversiere*, the German Flute.
Forte, or *For.* or *F.* or *f.* loud.
Fortissimo, or *FF.* or *ff.* very loud.
Forzando, or *fz.* is often placed over a particular note, and implies that such note must be very strongly accented, and blown with force.
Fuga, flight; or when the parts follow and imitate each other.

G.

Giga, a Jigg.
Grave, a very slow movement.
Grazioso, in a graceful manner.

I.

Innocente, a term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.

L.

Largo, slow; but somewhat quicker than *Adagio.*
Larghetto, a little faster than *Largo.*
Lachrimoso, in a plaintive manner.
Languente, languishing, in a plaintive manner.
Legato, in a smooth, slurred manner.
Lentando, a word signifying that the notes to which it is prefixed should be played with increasing slowness.
Lento, much the same as *Largo.*
Loco, used in opposition to *8va.* or *ottava;* and signifies that the notes over or under which it is placed are *not* to be played an *Octave* higher, but as they are written.

M.

Ma, but; as *Ma non troppo*, but not too much.
Maestoso, in a grand, slow, and majestic manner: it is often used in Marches.
Majore, or *Maggiore*, Major, or Sharp Key.
Mancando—see *Calando.*
Marcia, a March.
Meno, less; *Meno Allegro*, not so fast as *Allegro.*
Mezza voce, half under the voice.
Mezzo, half; as *Mezzo Forte*, or *mf.* half Forte, or moderately loud; *Mezzo Piano*, rather soft.
Minore, or *Mineur*, the Minor, or Flat Key.
Moderato, moderately; as *Allegro Moderato*, moderately brisk.
Musette, the name of an air generally written in common time, the character of which is always soft and plaintive.
Morendo—see *Calando.*
Molto, very—see *Assai.*

N.

Non, not; as
Non troppo, not too much.
Non tanto, not so much.

O.

Obligato, signifies that such a part is very essential, and cannot be omitted.
Ottavo, or *Ottava*, to play Octaves.

P.

Pastorale, a rural piece, the character of which is sweetness and simplicity—see *Siciliano.*
Perpendosi—see *Calando.*
Piano, or *P;* or *p.* soft.
Pianissimo, *PP;* or *pp.* very soft.
Piu, a little more; as *Piu Allegro*, brisker than *Allegro.*
Poco, a little less; as *Poco Allegro*, slower than *Allegro.*
Presto, quick.
Prestissimo, or *Presmo*, very quick.
Primo, first; as *Flauto Primo*, First Flute.

Q.

Quasi, almost.

R.

Retardano, } gradually slacken the time.
Rallentando, }
Repiano, a part that plays only occasionally, and serves chiefly to fill up the Chorus.
Rinforza, or *rf.* to reinforce or strengthen the sound.
Rondo, or *Rondeau*, that kind of music which always ends with a repetition of the first part.

S.

Scherzando in a playful lively manner.
Secondo, Second; as *Flauto Secondo*, Second Flute.
Segue, proceed to the following.
Semplice, with simplicity.
Sempre, always; as *Sempre Piano*, always Piano; *Sempre*, *Forte*, always Forte.
Senza, without; as *Senza Violino*, without Violins.
Sforzato, or *sf.*—see *Rinforza.*
Siciliano, slowly, in a pathetic manner; in Compound Common Time.
Smorzando, or *Smorz.* to diminish the tone.
Sons Pleins, full, round, or Reedy Tones.
Sostenuto, or *ten*, to hold out, or sustain the Notes till their full time is expired.
Spiritoso, to play with spirit.
Staccato, to play every note distinctly and with spirit; making each note rather shorter, an allowance being made between them, to fill up the time required in each bar; as, for example, *Staccato* Marks coming over any number of Notes, those Notes, of whatever denomination, should be held only half their time, the other half being made up by an imaginary rest between each Note.
Sincope, or *Sincopate*, is when a Quaver is placed between two Semiquavers, a Crotchet between two Quavers, a Minim between two Crotchets, &c. Notes, so placed, should be driven or forced with the breath in the middle, as if they were *two* Notes.

T.

Tacet, to be silent; as *Flauto Tacet*, without the Flute.
Tempo, time; as *Tempo Minuetto*, Minuet Time.
Tempo Primo; or *Tempo*, 1mo.—see *à Tempo.*
Terza, third; as *Flauto Terza*, the Third Flute
Tenute, *tenuto*, or *ten*—vide *Sostenuto.*
Tutti, altogether.

U.

Unisons, to play Octaves or Unisons.
Un Poco, a little; as *Un Poco Adagio*, rather Slow; *Un Poco Allegro*, rather brisk; *Rallentando un poco*, slacken the time a little

V.

Vivace, with life and Spirit.
Volti, turn over.
Volti Subito, or *V. S.* turn over quickly.
Voce, voice; as *Con Voce*, with the voice.
Vite, quick; as *Plus Vite*, quicker.

☞ To ascertain the degree of VELOCITY in which different Compositions ought to be performed, the following List of the Italian Terms most generally used to determine it, may be of service: it begins with the slowest measure (*Adagio*,) and goes gradually on to the quickest *Prestissimo*.

1. *Adagio.*	5. *Larghetto.*	9. *Moderato.*	13. *Allegro.*	17. *Con Brio.*
2. *Grave.*	6. *Andantino.*	10. *Tempo Giusto.*	14. *Vivace.*	18. *Con Fuoco.*
3. *Largo.*	7. *Andante.*	11. *Maestoso.*	15. *Con Spirito.*	19. *Presto.*
4. *Lento.*	8. *Allegretto.*	12. *Con Commodo.*	16. *Spiritoso.*	20. *Prestissimo.*

THE

FOLLOWING LITTLE TREATISE

IS,

WITH VERY PROFOUND RESPECT AND VENERATION,

MOST HUMBLY DEDICATED TO

His Royal Highness the Duke of Kent,

BY

THE AUTHOR.

PREFACE.

The **ROYAL PATENT KENT BUGLE*** having lately been generally introduced into the best ORCHESTRAS and MILITARY BANDS, a Work such as the present professes to be, was as necessary as desirable. The Author of this Treatise had contemplated the value of such a production for some time; but, with an humble opinion of his own capability for the undertaking, he did not determine on offering such observations as the present to the Public, while there was a probability that some one more competent to the task would have embarked in the essay. However, finding no effort of the kind made, and being solicited by the partiality of some friends, and by many who were admirers of that inimitable Instrument, to attempt something that might elucidate its properties, and bring it into general use,—under those excitements, he submits the following Work, which, he trusts, will be found calculated to assist the Practitioner, and to facilitate the study of an Instrument, which requires but to be known, to be in universal estimation.

The brilliant and astonishing effect which this Instrument produces in MILITARY BANDS, ORCHESTRAS, or as a SOLO INSTRUMENT, is so well known and acknowledged, not only by Professors of the Musical Art, but by all who have heard it, that it becomes quite unnecessary to expatiate on its qualities.

The simplicity of its construction, and the consequent facility with which a knowledge of it may be acquired, must operate as an encouragement to those who may wish to study it as an INSTRUMENT OF AMUSEMENT, and cannot fail to render it particularly acceptable to all Amateurs who reside in the Country, and are attached to Field or Water Music, as it is very admirably qualified, in both cases, to produce effects truly delightful.

* For the invention of this admired Instrument, the Musical World is indebted to that very able and ingenious Musician, *Mr. Hallyday*.

The **KENT BUGLE** differs in diameter and length from the Field Bugle, but not very materially in shape: by enlarging the diameter, the tones acquire a considerable increase of sweetness,—from B Natural below to G, nearly resembling the Tones of a fine Tenor Voice,—and from G upwards, that of a sweet Female Voice; yet, with all this delightful and pleasing variety, the Instrument never loses the characteristics of a Bugle.

Six or more Keys are adapted to this Bugle, by the help of which, in addition to the original and *fixed* tones of the Instrument, a good Performer may produce almost incredible effects; for, not being confined to any particular Key or Sounds, (as in the Common Bugle) he is quite at liberty, either to traverse the Mazes of Harmony, in flights of Fancy and Modulation, or to execute Passages with a rapidity almost inconceivable.

The Composer as well as the Performer is thus materially assisted by the increased powers of the Instrument, as it opens a new field for the display of his fancy, in the contrivance of his Scores,—a disposible force (to use a metaphor,) being in reserve, with which, in his appropriation of Wind Instruments, he can assist, support, and follow the Harmony in its course of Modulation, though all its turnings and windings; and, in the general plan of his arrangements, such as disposing and assigning Solos, the **KENT BUGLE** will always be found a most ready and obedient servant; as those who are acquainted with the regulation of Wind Instruments must be fully capable of appreciating, since *they* best know the difficulties which sometimes occur in bringing them effectively into action.

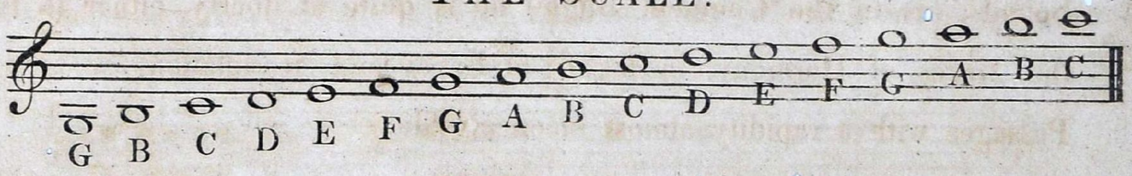
By the publication of this Practical Treatise, the Author will not presume to say that he has succeeded in what he has ventured to attempt: in the present Corrected Edition he has made considerable Additions,—it is not for *him* to say whether they are equal Improvements;—but, such as it is, he offers the Work with great humility, to which a mere hope is added, that it will not be found altogether useless or uninteresting.

GENERAL

PRELIMINARY OBSERVATIONS.

Musical sounds are expressed by certain Characters called NOTES, and receive their names from seven letters of the Alphabet. Placing those Notes on certain lines, or between them, determines their relative situations with respect to Gravity, or acuteness. These lines are called A STAVE, which contains five lines, and four spaces; the lowest is called the first, &c.

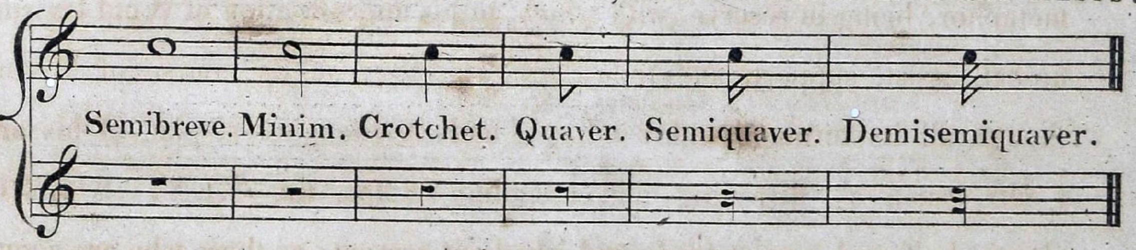
THE SCALE.



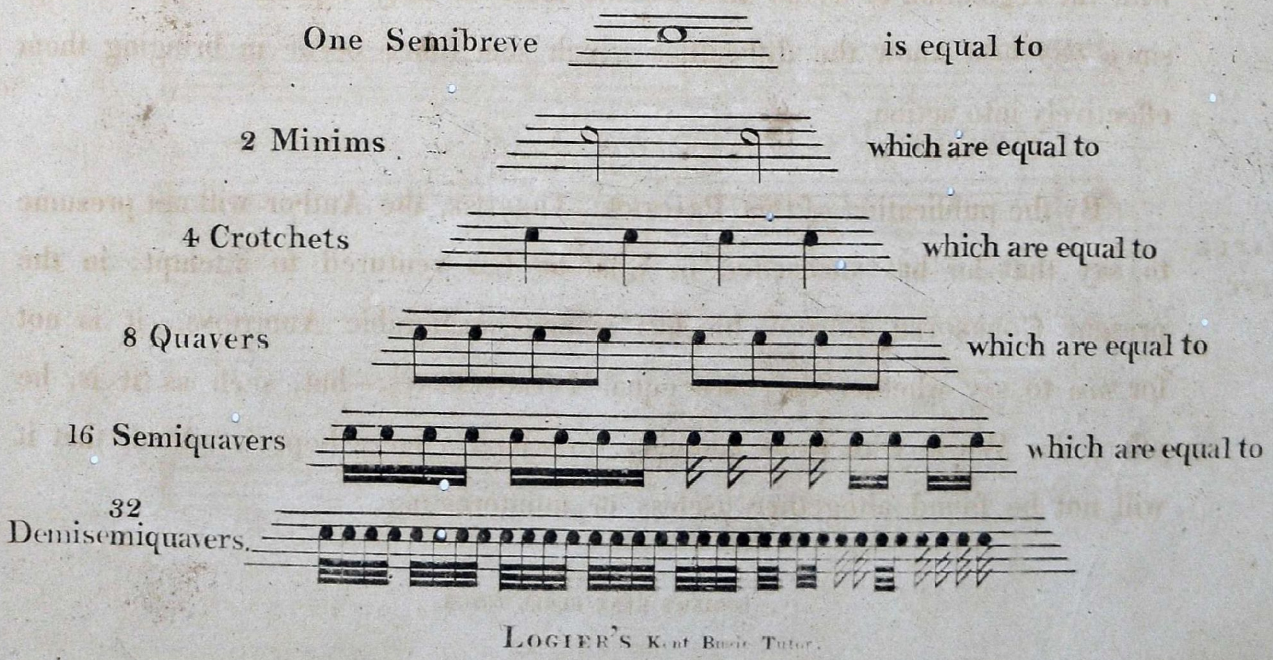
N.B. The three first notes, and the three last in this Scale, being either below the Stave or above it, are said to be on the LEDGER LINES.

LENGTH, RELATION and VALUE of NOTES, with a TABLE of TIME and RESTS.

Notes.

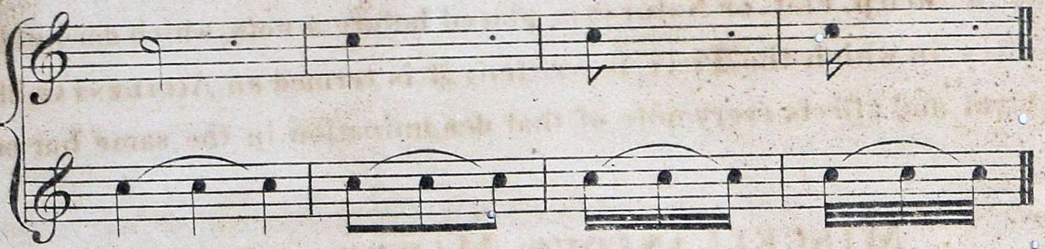


Rests.



A Dot placed after a Note or Rest, increases its value one half.

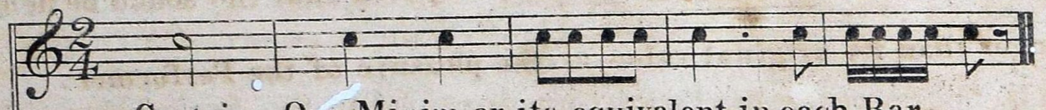
Examples.



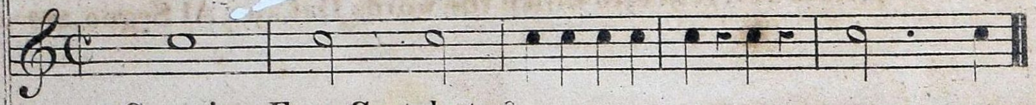
DIVISION of TIME.

A perpendicular stroke on the Stave is called a BAR, and marked thus; it divides the Composition into equal portions. The quantity contained in each Bar is expressed by the following compounded figures, at the beginning of a Composition.

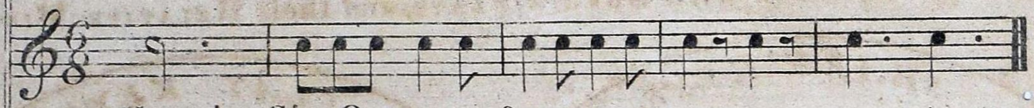
COMMON TIME.



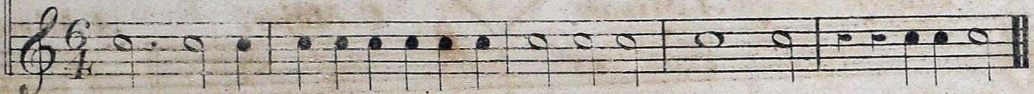
Contains One Minim or its equivalent in each Bar.



Contains Four Crotchets &c.

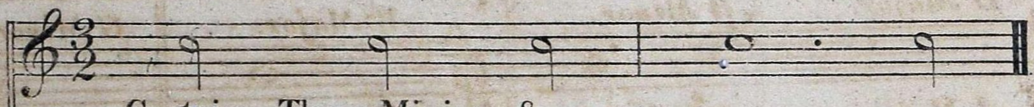


Contains Six Quavers &c.

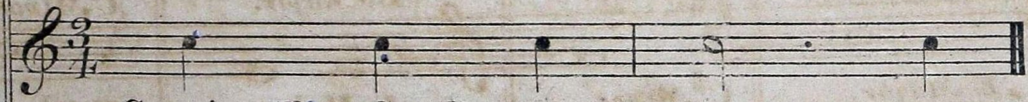


Contains Six Crotchets &c.

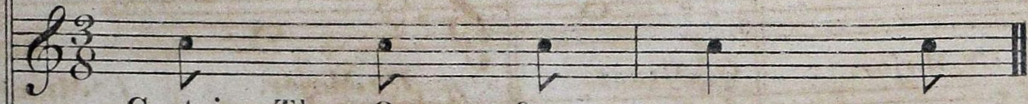
TRIPLE TIME.



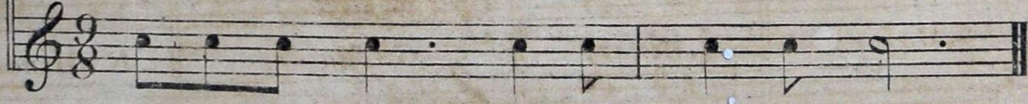
Contains Three Minims &c.



Contains Three Crotchets &c.



Contains Three Quavers &c.



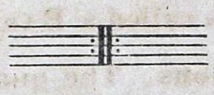
Contains Nine Quavers &c.

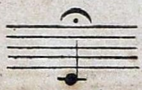
ACCIDENTAL SHARPS, FLATS, and NATURALS.

When a Sharp, Flat, or Natural is placed before a note, which does not belong to the Key in which the Piece is written; it is termed an ACCIDENTAL Sharp, Flat, or Natural, and affects every note of that denomination in the same bar only.

MISCELLANEOUS MARKS and SIGNS.

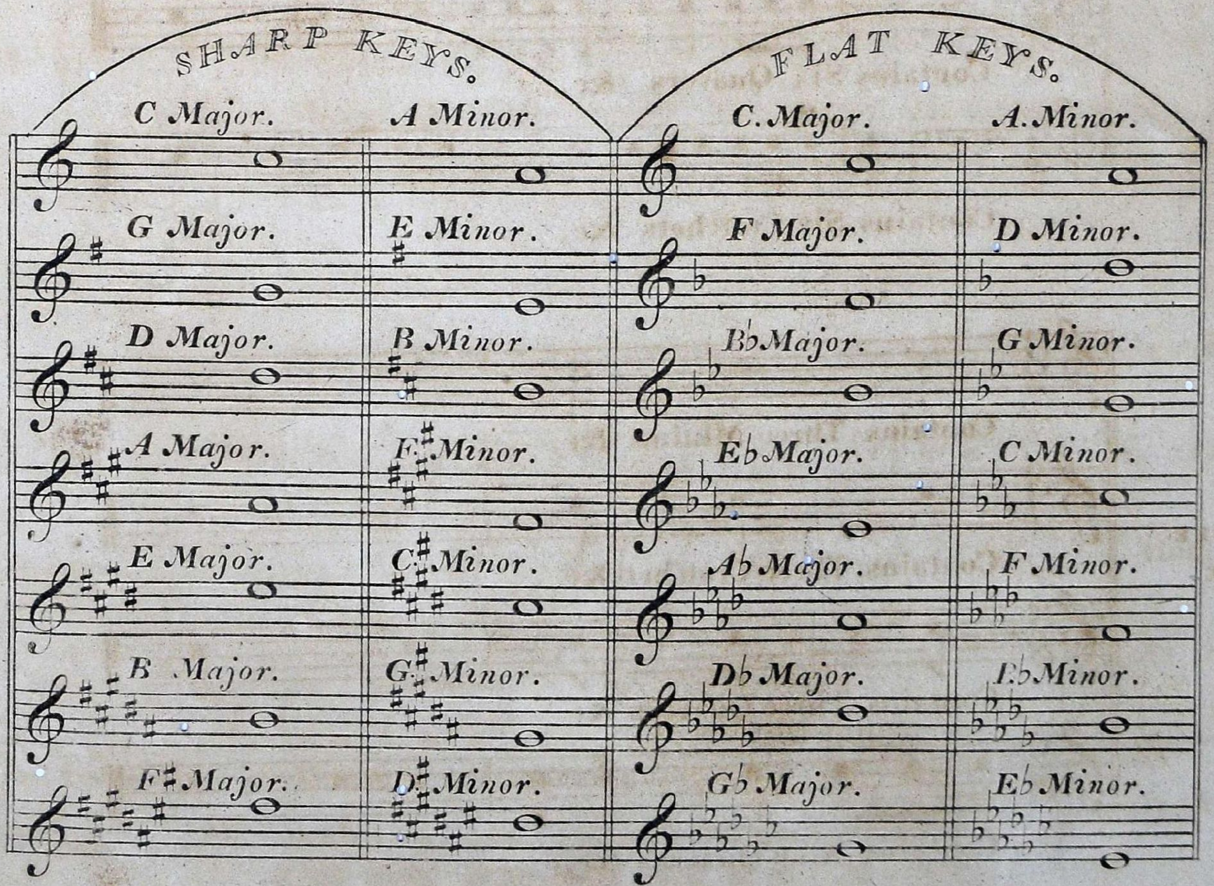
A double Bar, thus signifies the conclusion of a Piece.

A dotted Bar, thus  signifies that the Strain on which the sides of the Dots are placed is to be repeated.

A Pause, thus  or requires that the sound be held out longer than its original value, at the pleasure of the Performer.

𝄋 or 𝄋. a sign of Repeat or reference, to which the words Da Capo, Al Segno, are sometimes added.

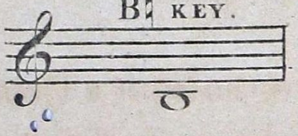
EXAMPLES of KEYS with SHARPS, FLATS, and their RELATIVE MINORS.

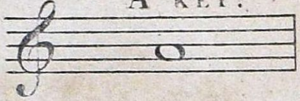


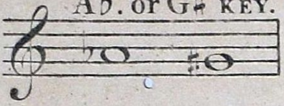
DESCRIPTION of the KENT BUGLE.

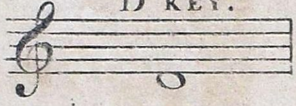
To the Kent Bugle Six Keys are fixed, four of which are played with the Right hand, and the rest with the Left.

KEYS PLAYED WITH THE RIGHT HAND.

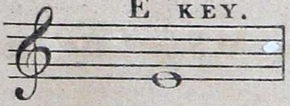
(1) B♮ KEY.

Played with the 4th finger.

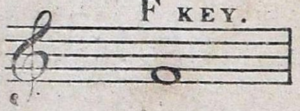
(3) A KEY.

Played with the 1st finger.

(2) A♭. or G♯ KEY.

Played with the 3rd finger.

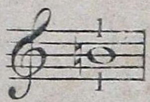
(4) D KEY.

Played with the 1st finger & thumb.

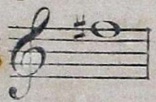
KEYS PLAYED WITH THE LEFT HAND.

(5) E KEY.

Played with the thumb.

(6) F KEY.

Played with the 1st finger & thumb.

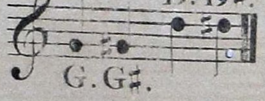
The method of fingering B♮. and F♯. when the Bugle is in the Key of B♭.*

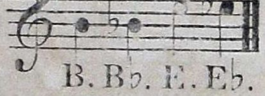
Ex:  Played with the 1st finger of the RIGHT HAND, and the 1st of the LEFT.

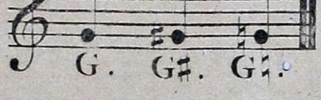
Ex:  Played with the 1st and 3rd fingers of the RIGHT HAND.

SHARPS, FLATS, and NATURALS.

When a Sharp is placed before a Note it raises the sound a half tone, or Semitone.

Ex: 

When a Flat is placed before a Note it lowers the sound a half Tone, or Semitone. Ex: 

A Natural replaces the Note so changed, to its Original position. Ex: 

The Key in which a piece of Music is written, may either be expressed by Sharps or Flats, at the beginning, except the Key of (C) and its relative Minor (A) which have neither.

* See Introduction Page 13.

INTRODUCTION,

&c.

MANNER OF HOLDING THE INSTRUMENT.

(*See the Engraving.*)

LET the Learner hold the Instrument in *both hands,* pressing the second joint of the middle finger of his *right hand,* on the guard which covers the keeper of the A key, the thumb passing underneath, so, that the first joint lays gently on the D key. The Instrument by these means will rest *firmly* on the hand, between the first finger and thumb. The hand being in this position, the third finger will cover the A *flat* key, the first on the A key, the fourth on the B♮ key, and the thumb on the D key; all ready to press down any of them when required. The thumb on the *left hand* must be laid on the E key, and the first finger on the F key, the second and third fingers on the *same* side, and the fourth underneath, in order to support the Instrument, which should have a gentle inclination downwards, making an angle with the body of the Performer of about eighty degrees, the left arm near the elbow inclining towards the body, and the elbow of the right rather in an elevated position, to give *power* to the motion of the fingers. The Learner holding the Instrument as directed, should endeavour to press down some of the keys, using *only* the joints of his fingers, and not elevating them higher than requisite. He should avoid all *unnecessary* motion and shuffling with his arms; and be particularly upon his guard, *not* to *jerk* the Instrument against his lips during the performance, as the Embouchure, by neglecting this caution, can *never* be steady or secure. To acquire a proper command of his fingers, it is necessary to exercise them on the Instrument *without blowing,* pressing down the keys by slow intervals at first, and increasing in velocity, till the joints possess sufficient strength to move independent of the hands; in one word, *nothing* should be observed to move *but the fingers.*

EMBOUCHURE.

GREAT care and circumspection should be employed to acquire a good Embouchure, as without it, no good tone can be produced. *Bad* habits contracted in that particular, are seldom or never eradicated. Physical causes sometimes throw obstacles in the way of producing a sweet tone; yet too often it is occasioned by bad instruction and inattention. The Learner should be very persevering in getting *hard* lips, so essentially necessary to a good Performer, to prevent them (to use a professional term) from *failing* during a long exertion.

HOW TO ACQUIRE A GOOD EMBOUCHURE.

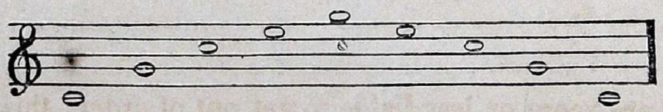
First, Let the Pupil begin to practice on the Mouth-Piece *only*, placing it to the *middle* of his mouth, so that *two-thirds* of it may press on the *upper* lip.—Secondly, The teeth ought to be sufficiently separated, to admit one-fourth part of an inch of the tongue between them.—Thirdly, The lips should be *drawn back* towards the ears, to produce a smooth surface, taking care whilst blowing *not to puff out the cheeks*. In this situation (the mouth-piece being placed as directed) the *tongue* must be introduced *between* the *teeth*, and drawn suddenly back with a *jerk*, somewhat in the manner of one who is spitting a something from his lips that has occasioned a sudden and disagreeable sensation. It is necessary to remark, that the *quicker* the tongue is withdrawn, the more *distinct* the sound. This motion, therefore, must be practised as often as convenient, and it is recommended to the Learner, to carry the mouth-piece in his pocket for that purpose, as it will be the means of *hardening* the lips very soon, and of his experiencing no difficulty in acquiring a *good tone*. Those who are unacquainted with the nature of Wind Instruments, generally imagine, that to fill them requires a large quantity of breath; this opinion is altogether erroneous. The sound produced by strong blowing has always a bad quality of tone, occasioned by *too much* air passing through the tube *before* it vibrates; and when the sound is at length produced, hissings accompany it.

METHOD OF TAKING BREATH.

The Learner having placed the mouth-piece to his lips, as directed, he should try to draw his breath as much *through his nose* as possible, keeping his body in an erect position. During this operation, the belly will naturally protrude itself, (as in all cases of drawing breath,) which he should *immediately* endeavour to draw in, so as to occasion the air to force itself up, towards the chest, and thereby become compressed, just like the *stifling of a deep sigh*. In this situation the Pupil must attempt to sound the notes of the following example:

SCALE OF THE OPEN OR FIXED SOUNDS OF THE KENT BUGLE.

(Sounds similar to those of the Common Bugle.)



Let the Pupil begin to blow the first sound C, very softly, by withdrawing his tongue with a gentle jerk, opening his lips a little, and moderately drawing them back. When the proper sound has been produced, it must be continued nearly as long as the breath will hold, gradually increasing and decreasing in loudness, thus producing a regular *swell* on each note.

When blowing the sound G, the lips must be drawn a *little closer*, with a gentle pressure of the upper lip to the mouth-piece. At the second C, the lips must be *still closer*, with an *increased pressure* to the mouth-piece,—and while the Pupil is endeavouring to blow, as the scale *ascends*, the air in the chest becomes more and more compressed, and produces that sort of tone which resembles a *Flute*, or a fine *Female Voice*. To possess the art of producing *such* a tone, is of that consequence to a performer, that the greatest exertion and most unremitting attention is fully rewarded by its acquirement.

CHOICE OF A MOUTH-PIECE.

The Mouth-Piece ought to be chosen with care, by an experienced Performer, corresponding to the formation of the lips of the Pupil; *thick* lips require that the cup of the Mouth-Piece should be larger than one whose lips are *thin;* the hole not *too* large, as otherwise the *upper* tones will be *flat;* nor yet too *small,* as that will produce a *thin tone.* If the cup be *shallow,* the tone will be *harsh;* if *deep,* it will cause a *difficulty* of blowing. The Cup, therefore, should be of a *conical* shape, resembling a *French Horn* Mouth-Piece.

Thus far, the rules of the present Treatise may be applied to acquire a knowledge of the Trumpet, French Horn, Bass Horn, Trombone, or any Instrument which is used with a similar Mouth-Piece.

REMARKS ON THE KEYS OF THE KENT BUGLE.

The Learner will observe a *perpendicular screw* attached to the *B♮ key,* which by being screwed up or down, affects the clapper in a similar degree. It is necessary to be most particularly cautious to regulate the screw so, that the clapper be neither too *high* nor too *low,* as the pitch of the Instrument will be influenced by it.

By screwing the clapper *entirely* down, and adding a small shank or bit to the top, the Instrument will be changed to the key of a *B flat.* This plan is however by no means recommended, for the following reasons: first—As some of the tones of the Instrument become *false,* particularly A: secondly, B♮, which is one of the *best* and most *perfect* sounds in the key of C, thereby becomes the most *imperfect;*—thirdly, losing B♮ and F♯ *below* altogether, sounds so *extremely* useful to produce effects, that to dispense with them is almost impossible. Should it, however, be the pleasure of the Performer to try the Instrument in that key, the fingering of B♮ and F♯ above, is different, as will be explained hereafter.

Keyed Instruments are more or less liable to get out of order: this will be in proportion to the care they receive from the Performer. The smallest portion of air which escapes improperly from under any of the keys, is injurious to the sound of the whole Instrument: it is therefore of the first consequence to the Learner to observe the following directions, with respect to *Keyed Instruments in general.*

First—That the part of the key called the clapper, which covers the hole should be perfectly horizontal; or in other words, lie with equal pressure on all sides: a *defect* or want in that respect is easily detected, by applying a gentle pressure with the fingers to the *clapper* of the key, first on one side and then on the other; the defective side will immediately yield to the pressure, which may be corrected by the ingenuity of the Performer, by his *twisting* the clapper *carefully* to *that side* with a pair of pliers.

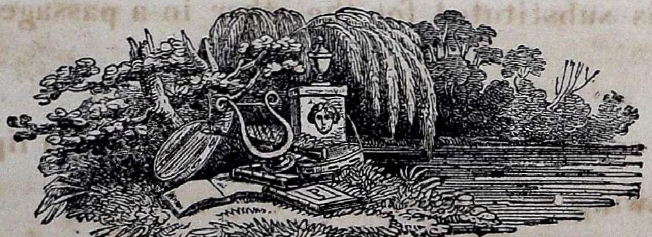
Secondly—the *Leather* used for covering the keys, should be of the finest texture with the *fuzzy* side next the Instrument.

Thirdly—The springs must neither be too strong nor too thick, as that will occasion a *drag*, or continued resistance to the pressure of the fingers; but they ought to have a smart, elastic touch, such, that the instant a joint of a finger is moved, the key will *fly open* with the same rapidity as it would shut.

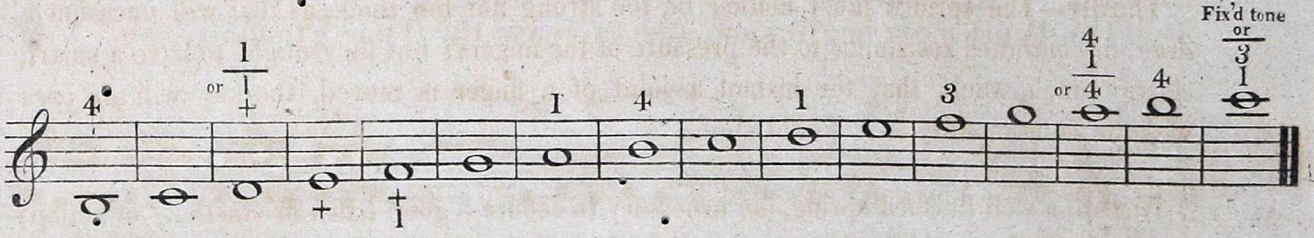
Next to a well finished spring, (so necessary to secure a good *touch* or elasticity of action) the most likely method of preventing the air from escaping *improperly* by the keys, is, to polish the *end* of the spring, and the *foot* of the keeper, where the seat of *friction* exists, and to assist the action with a little oil.

Nota Bene—The foregoing observations are applicable only to Instruments made on the *old plan* with *flat keys*. The IMPROVED KENT BUGLE, however, manufactured by Clementi & Co. under the superintendence of Mr. Harper, is not liable to the above defects, as from the improved structure of this instrument are derived many highly desirable effects, of which that in common use is deficient. The intonation is more perfect;—the peculiar quality of tone possessed by the original Bugle, and which had been impaired by the means employed to extend its compass, has been again restored;—all trouble or inconvenience in applying new leather to the keys is avoided, no fire or wax being wanted; the form of the keys is such, as not only to render the instrument much handsomer, but much less liable to injury;—the cavities left in the tube by keys of the common structure when pressed down, are in the improved instrument completely filled up, so that the interior being as level as when no keys were applied, the air is expelled in an uninterrupted course, and the tone rendered much more clear, brilliant, and effective.

The high reputation which Mr. Harper enjoys as a public performer, and the well known beauty of tone possessed by the instrument he has constructed for his own use, render any observation of the manufacturers unnecessary, with respect to the superiority of his judgment; and as the IMPROVED PATENT BUGLES will all be finished under Mr. Harper's immediate inspection, the public have the strongest warranty for their excellence.



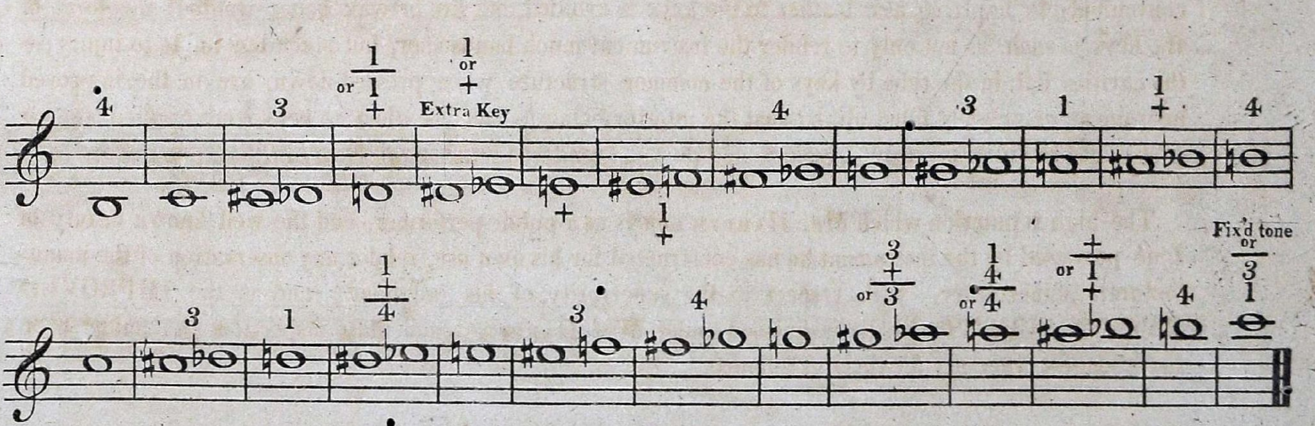
DIATONIC SCALE



The figures OVER the notes point out what fingers, when pressed down, will produce those sounds with the Right Hand; those UNDER the notes refer to the Left Hand. For example, if the 4th Finger over the first note in the Scale be pressed down, it produces B♮ &c. &c. &c.

It is scarcely necessary to observe, that the Crosses marked above and below the Notes, signify the Thumbs of the Right and Left Hands respectively.

CHROMATIC SCALE.



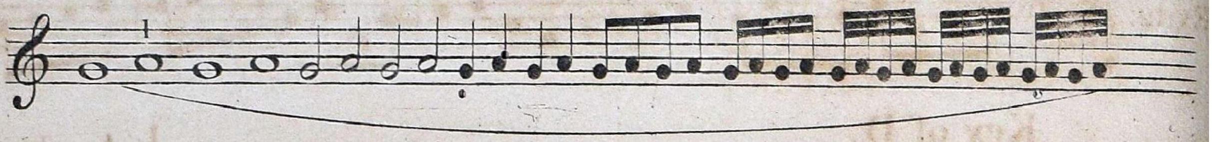
The Pupil will observe that when two Notes are included within the same Bar they are here considered with respect to sound, as ONE Tone, and fingered accordingly: when the one is substituted for the other in a passage, it is called an Enharmonic change.

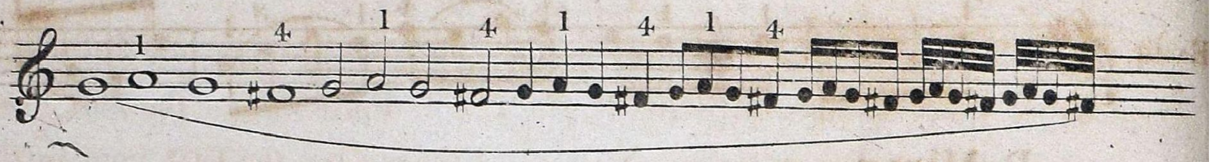
We shall now consider the Pupil to have acquired a lip sufficiently strong to 15 commence the following Examples.

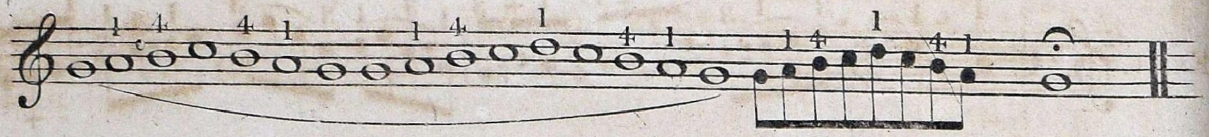
N.B. A Selection of favorite Airs, arranged as Solos, Duets & Trios, by T. HARPER, just published, Price 5s.

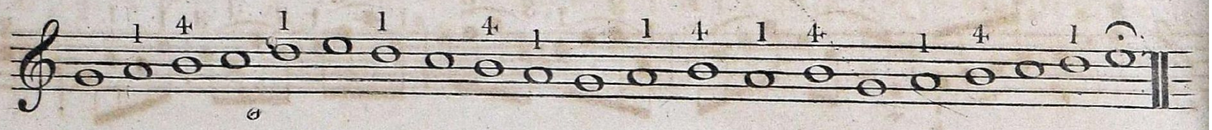
N.B. Each of the following Examples must be practised until they are executed at least with tolerable facility, before the rest are attempted.

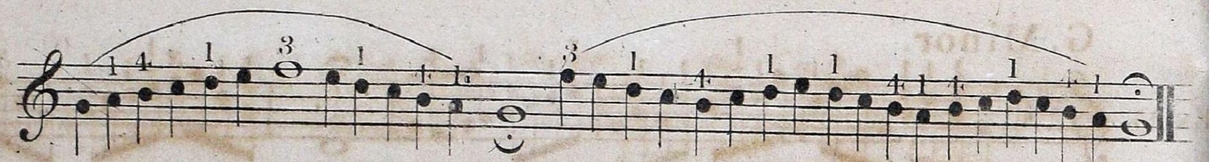
The Pupil must begin slow, and increase the Time gradually.

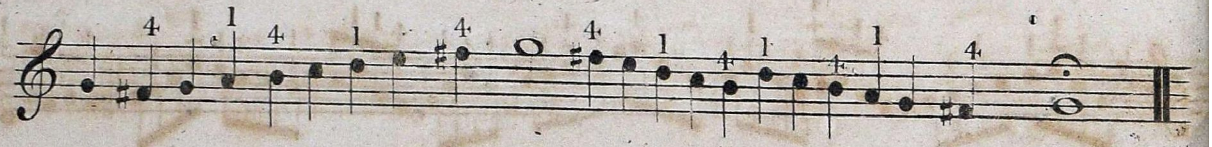
Ex: 1.


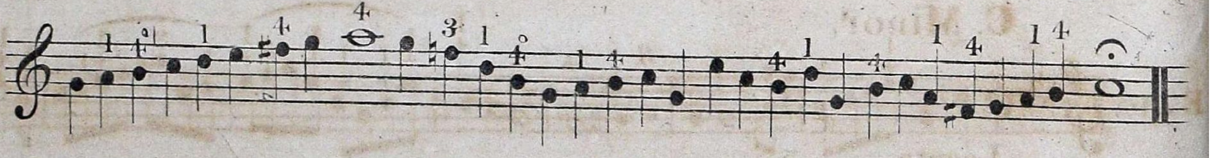
Ex: 2.


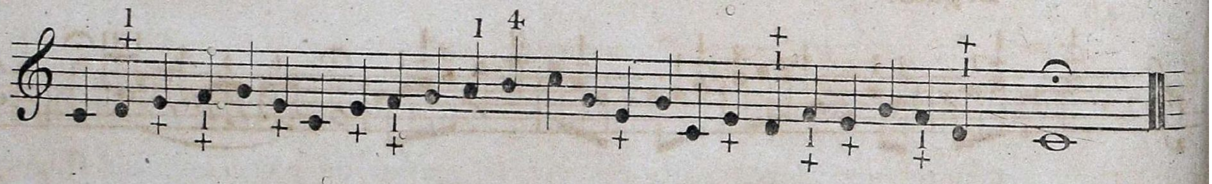
Ex: 3.


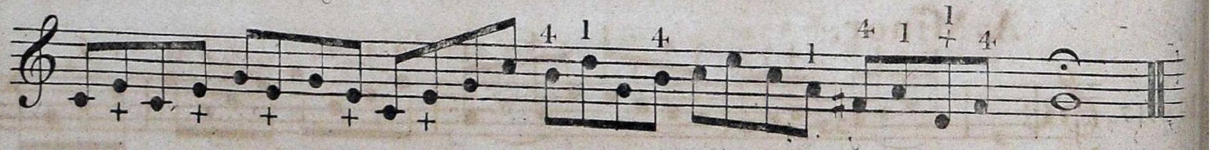
Ex: 4.


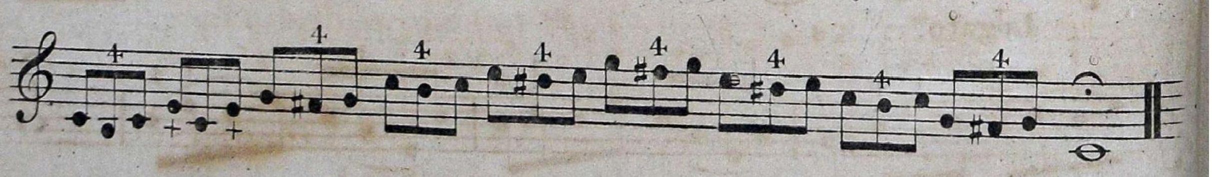
Ex: 5.


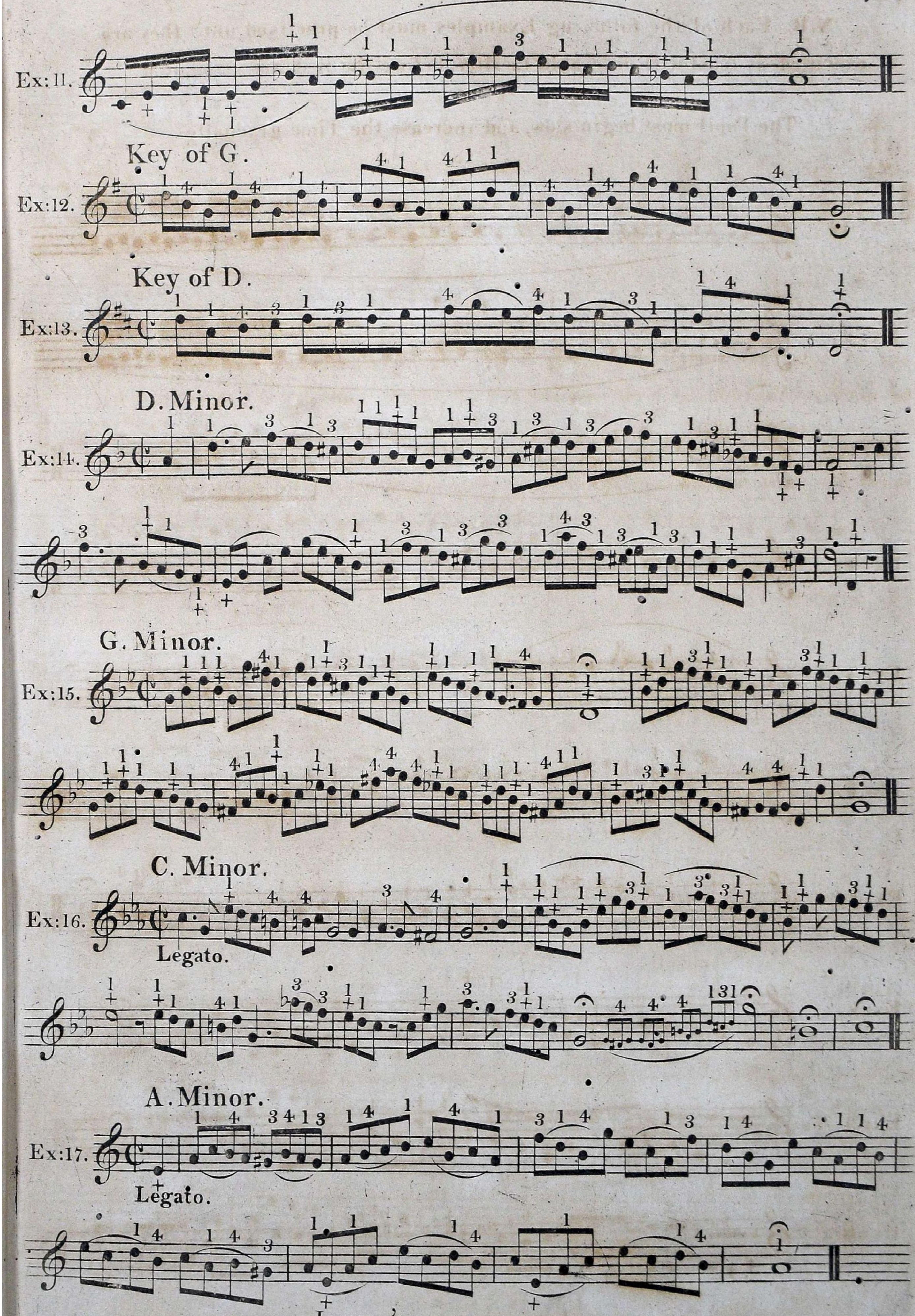
Ex: 6.


Ex: 7.


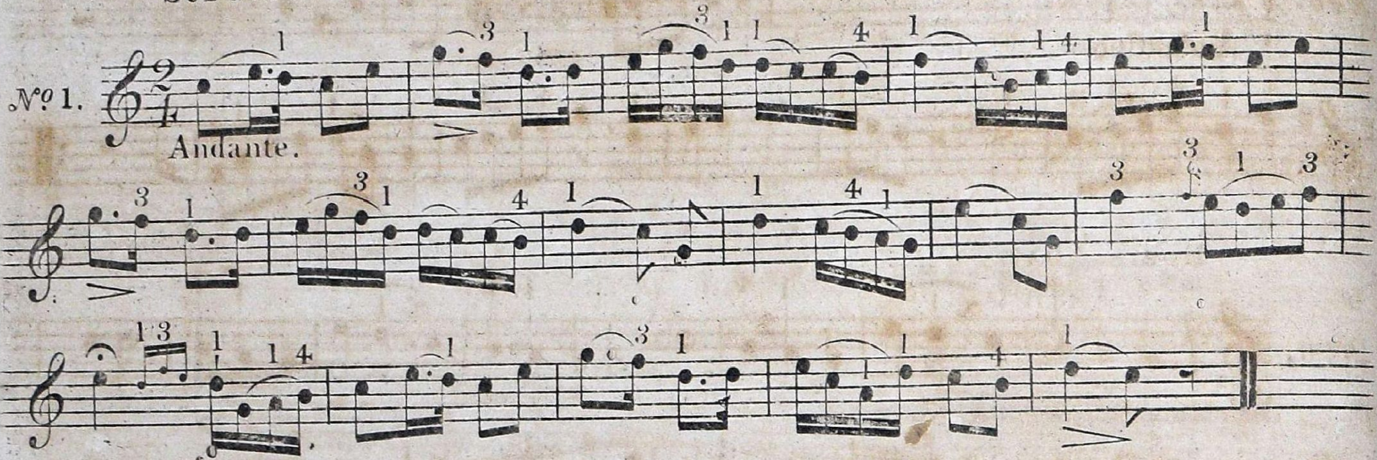
Ex: 8.


Ex: 9.


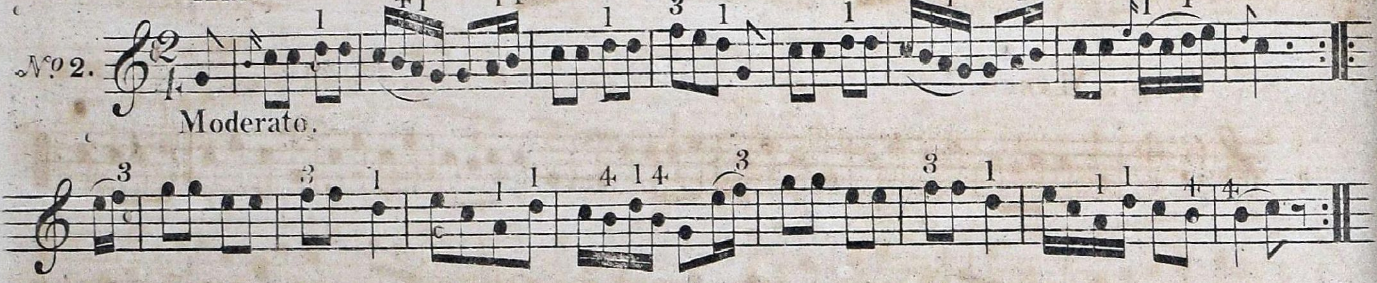
Ex: 10.



Ex:11.
Key of G.
Ex:12.
Key of D.
Ex:13.
D. Minor.
Ex:14.
G. Minor.
Ex:15.
C. Minor.
Ex:16.
Legato.
A. Minor.
Ex:17.
Legato.

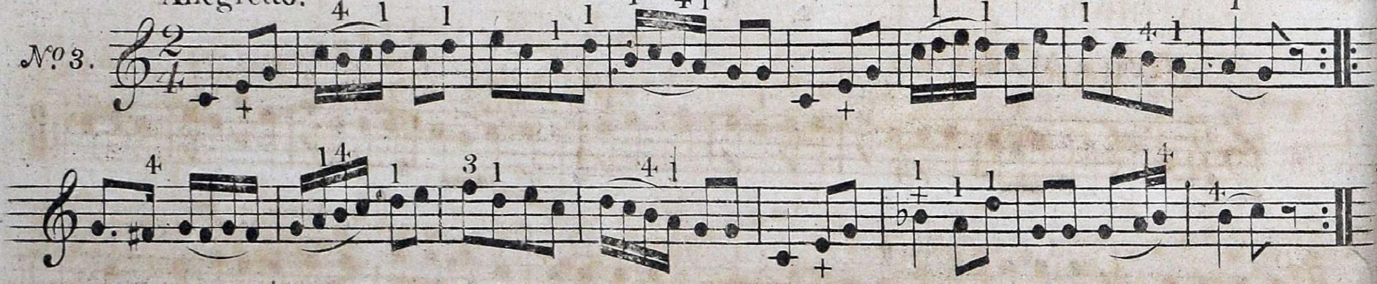
Sul Margine D'un Rio.



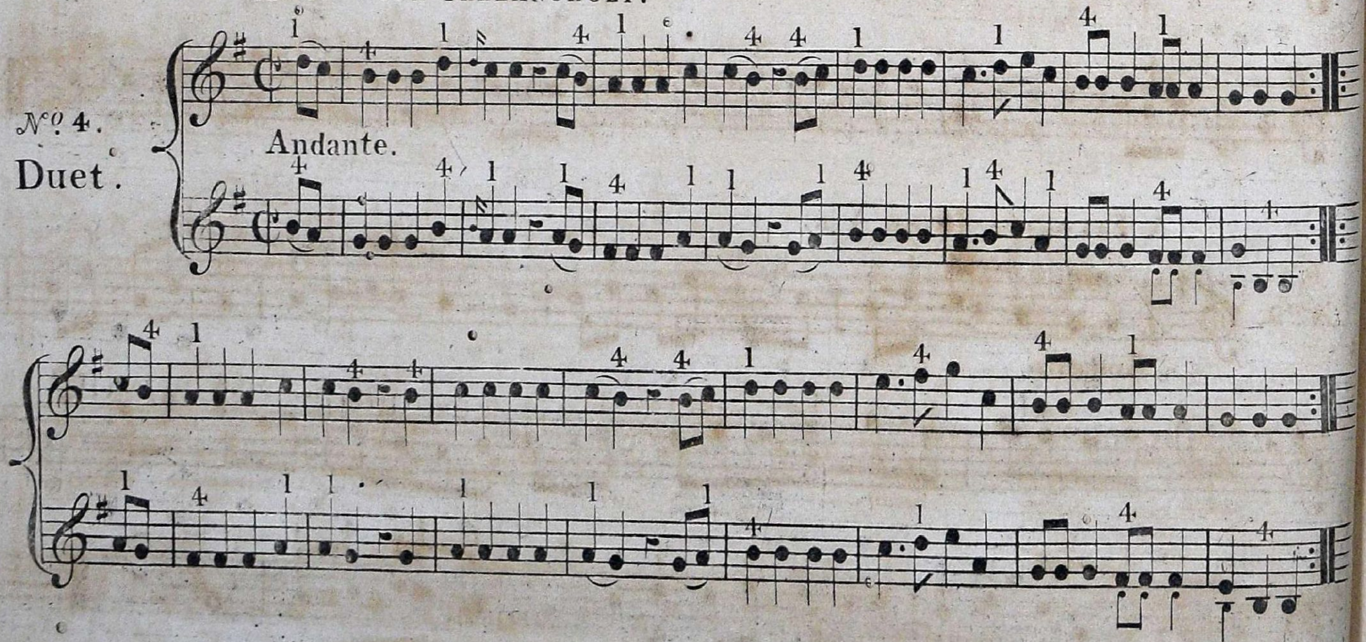
Aria.



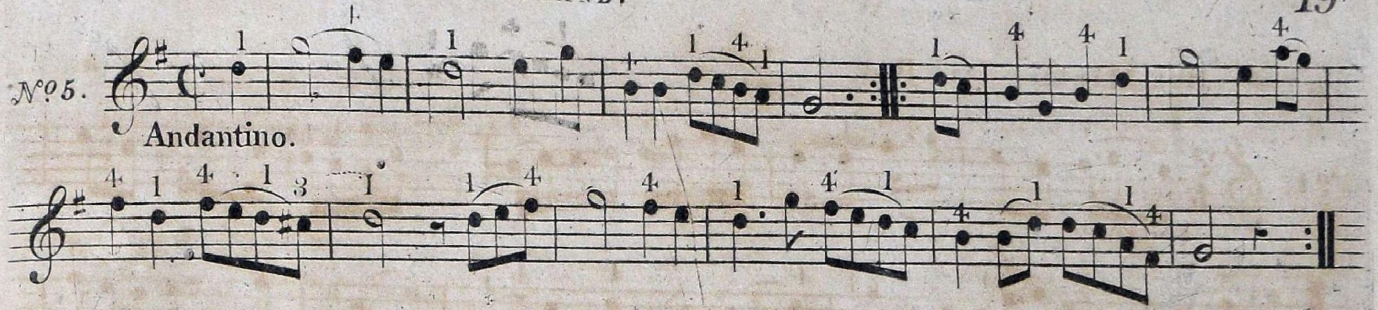
Allegretto.



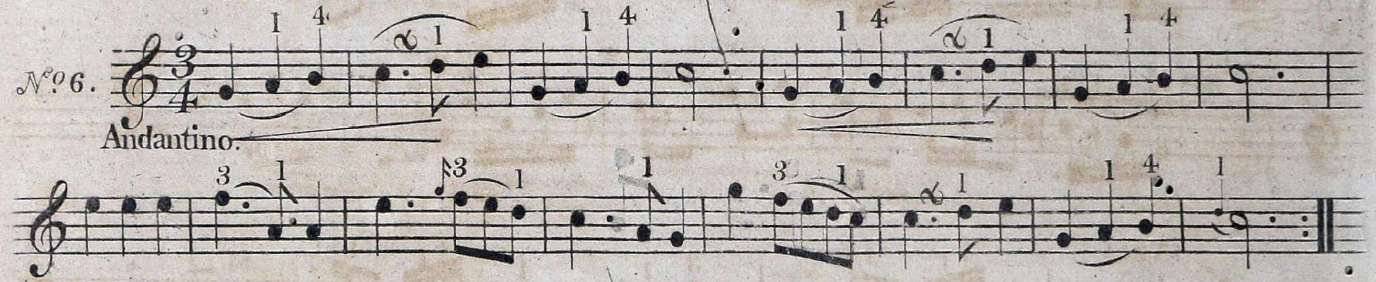
Away with Melancholy.



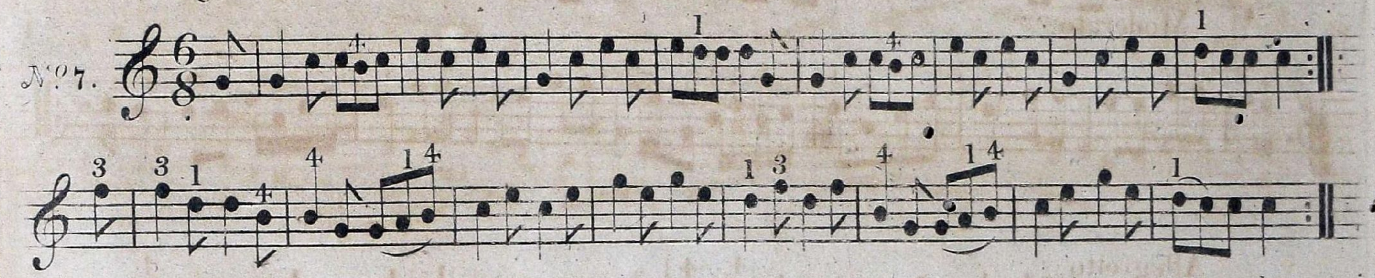
Blue Bells of Scotland.



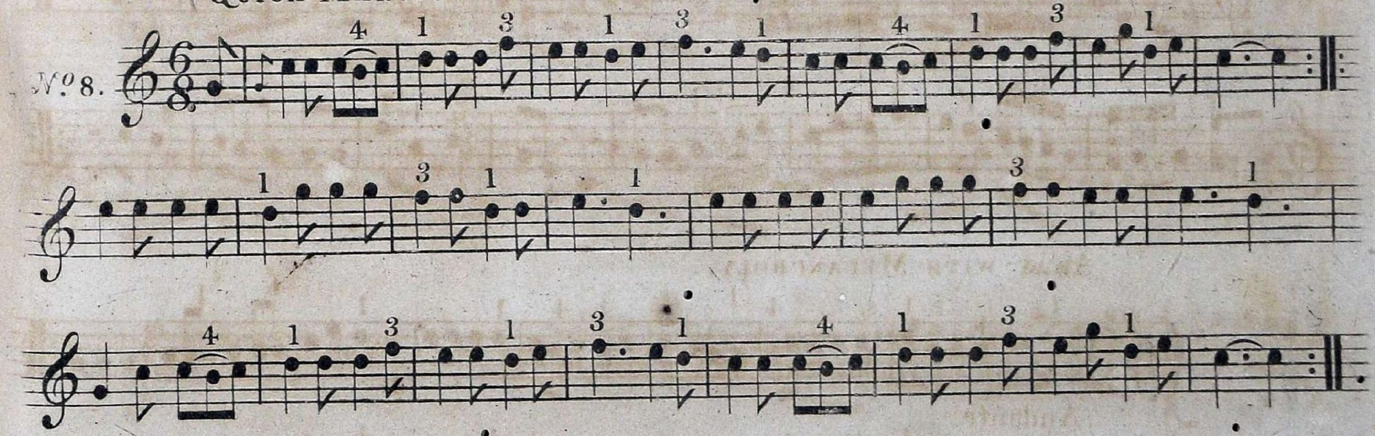
Robin Adair.



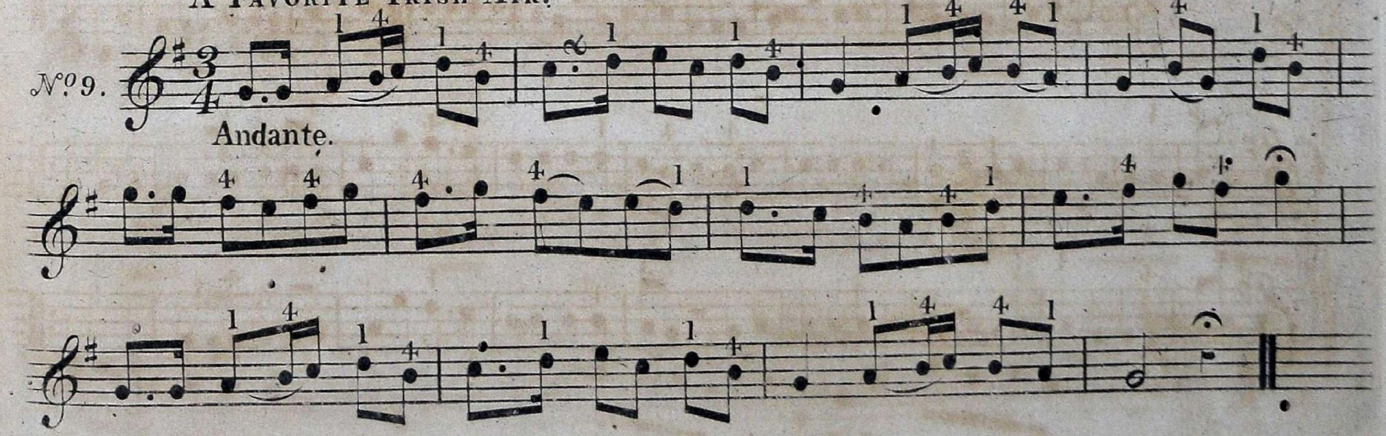
Quick March.



Quick March.

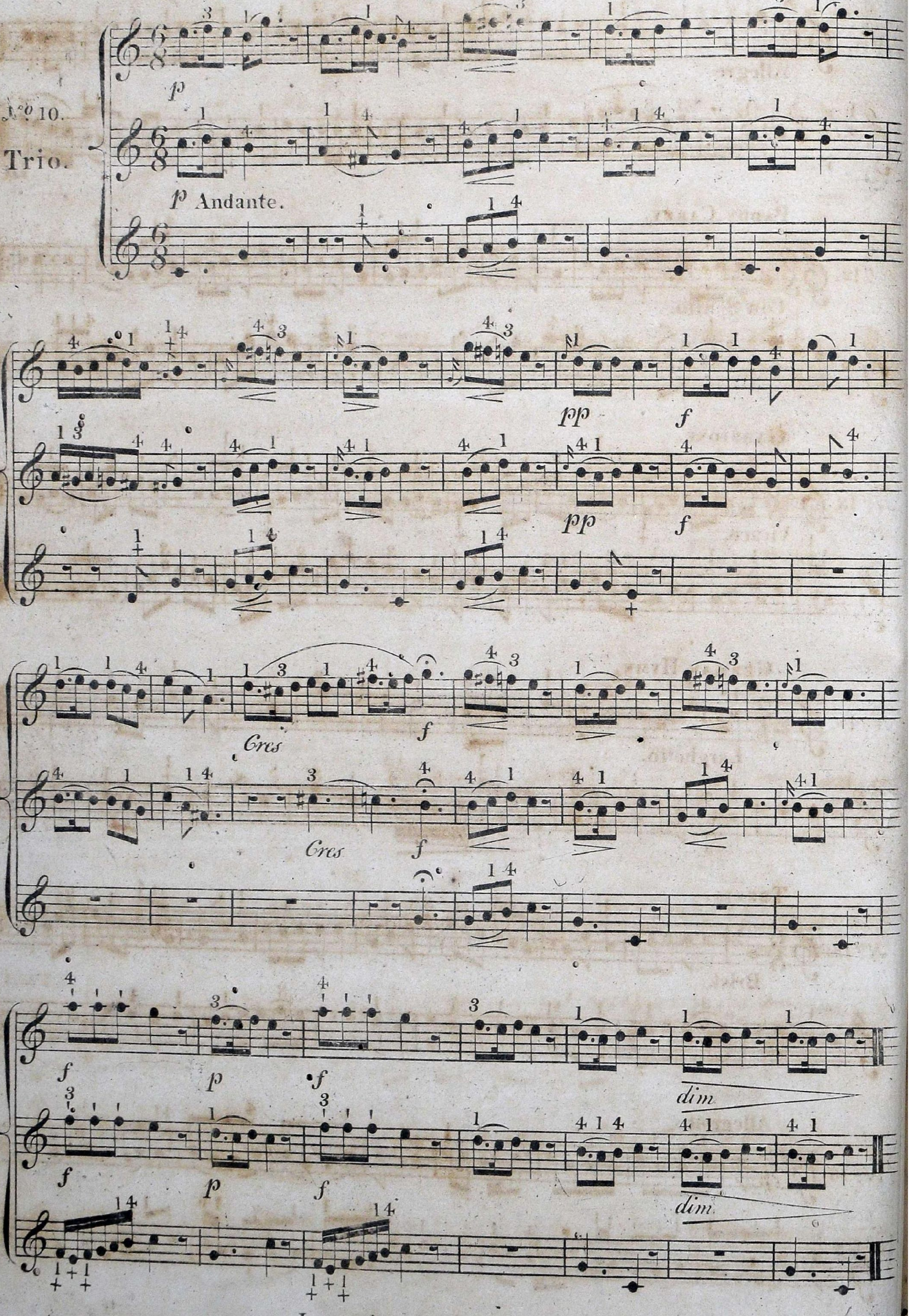


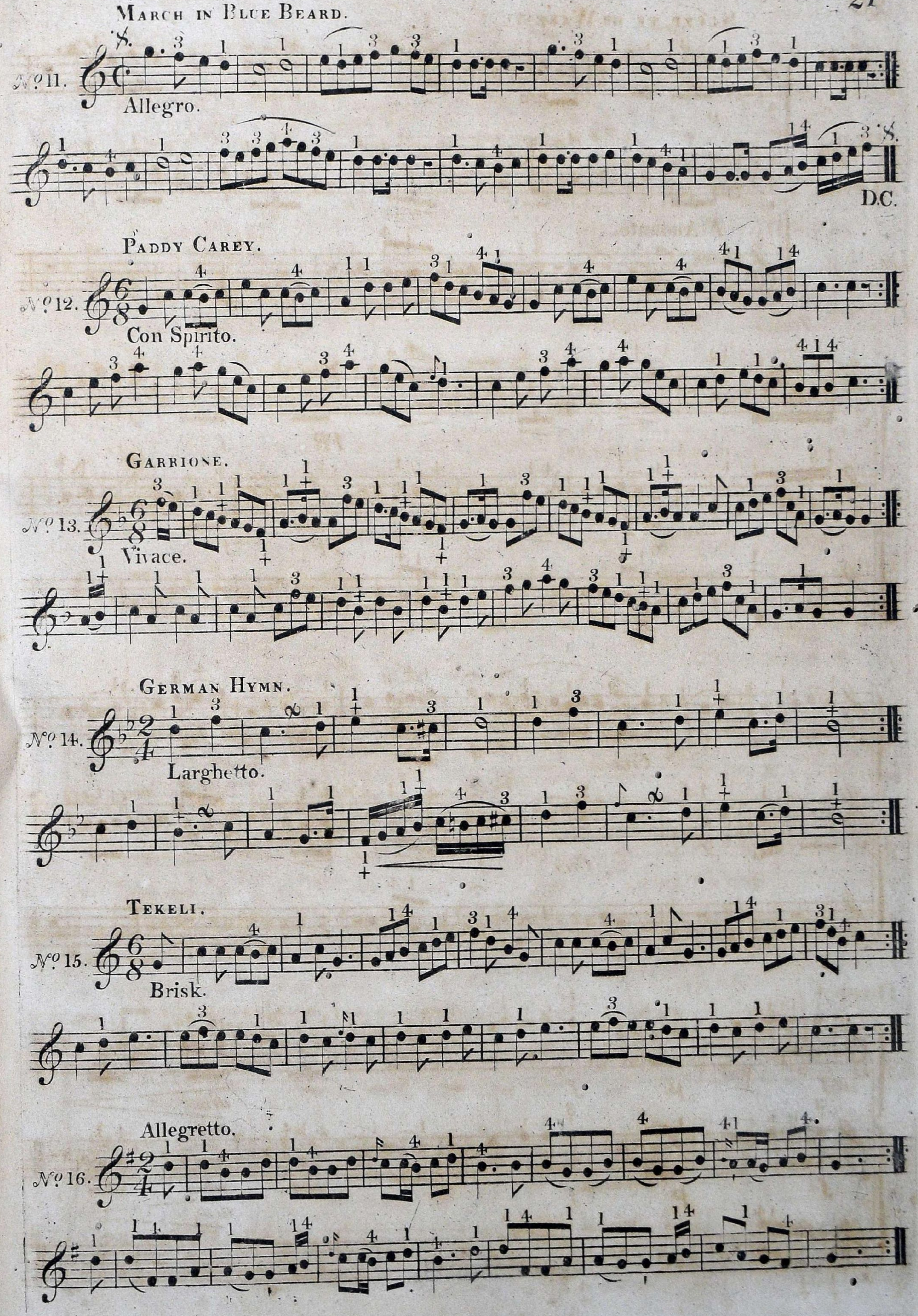
A Favorite Irish Air.

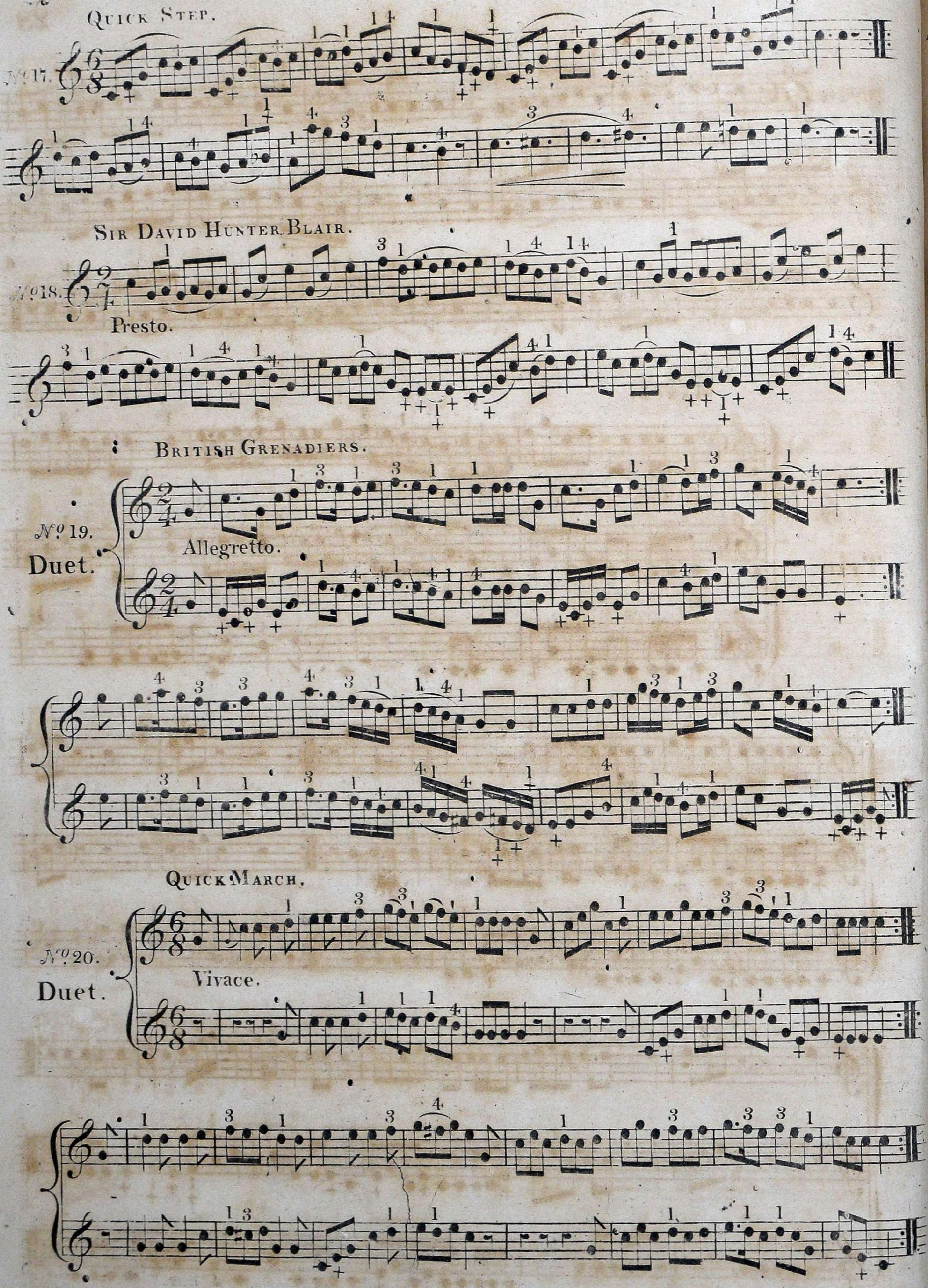


Sleep ye or Wake ye.

No. 10. Trio.

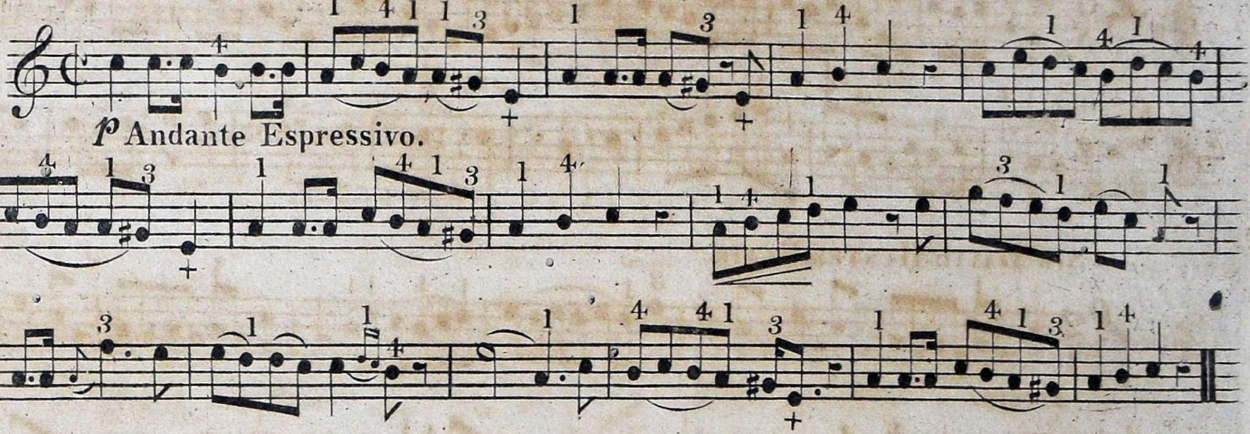



March in Blue Beard.
No. 11.
Allegro.
D.C.
Paddy Carey.
No. 12.
Con Spirito.
Garrione.
No. 13.
Vivace.
German Hymn.
No. 14.
Larghetto.
Tekeli.
No. 15.
Brisk.
Allegretto.
No. 16.


Quick Step.
No. 17.
Sir David Hunter Blair.
No. 18.
Presto.
British Grenadiers.
No. 19.
Duet.
Allegretto.
Quick March.
No. 20.
Duet.
Vivace.

An Irish Air.

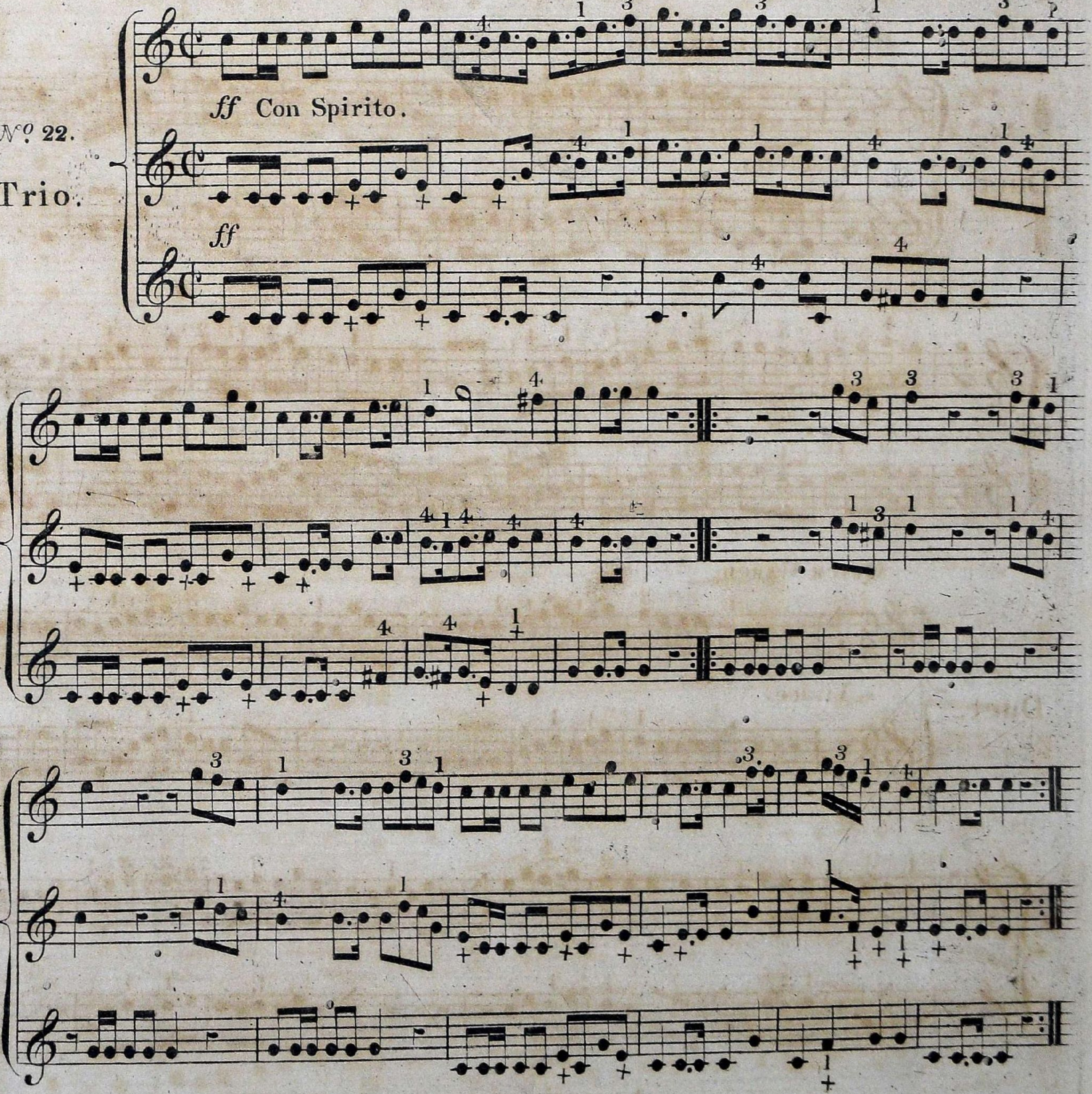
№ 21.



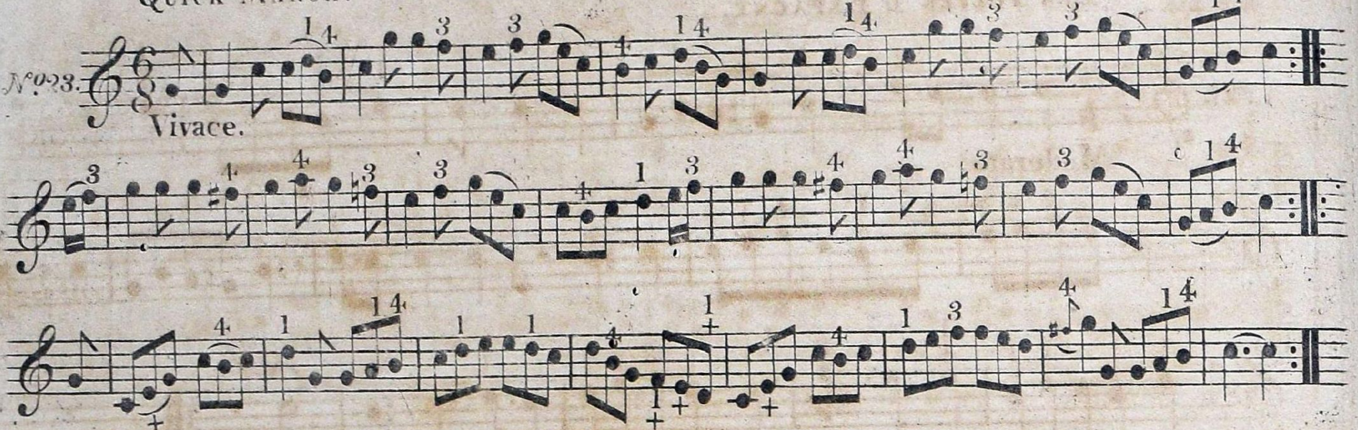
March.

№ 22.

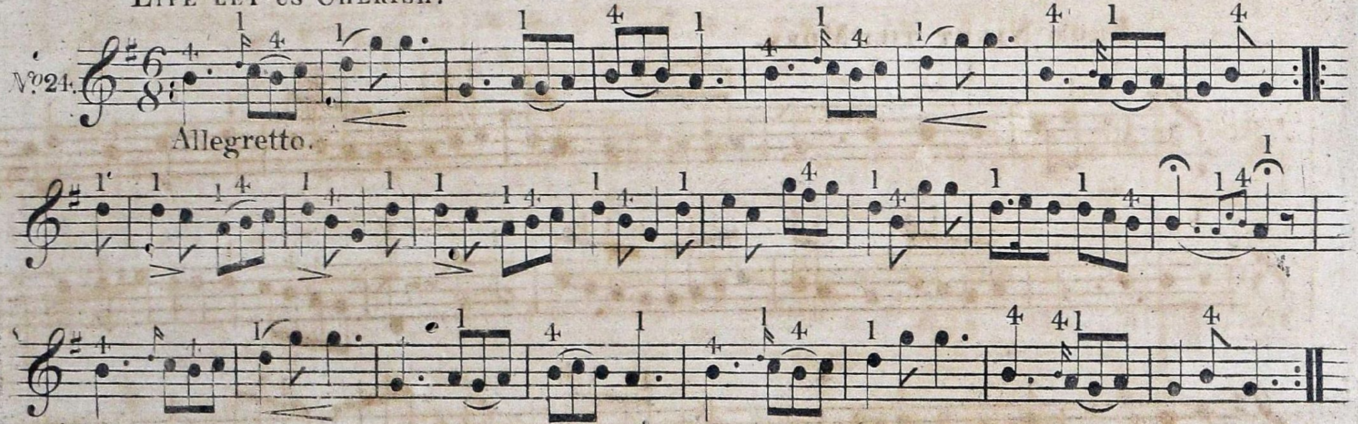
Trio.

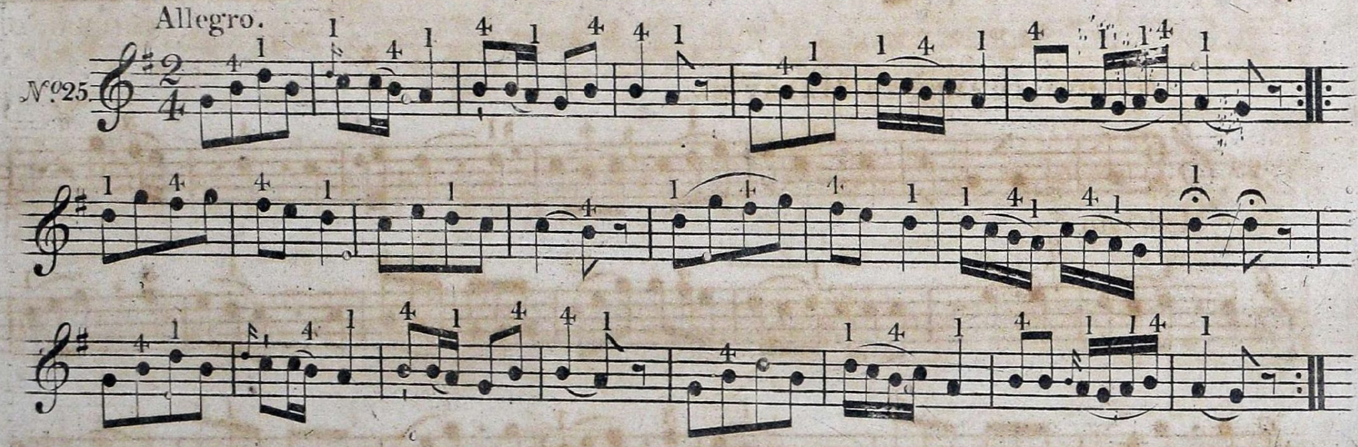


QUICK MARCH.

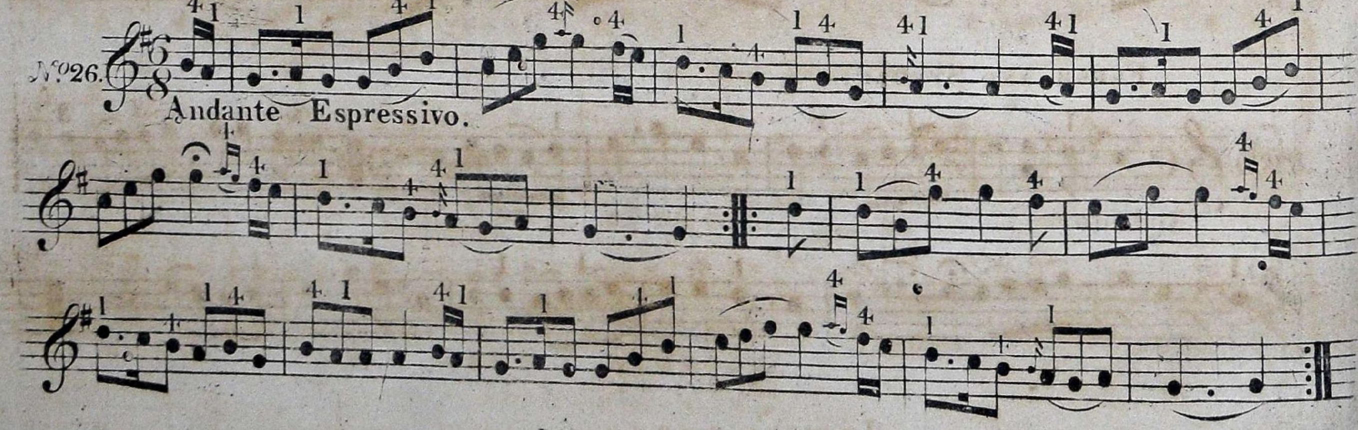


LIFE LET US CHERISH.

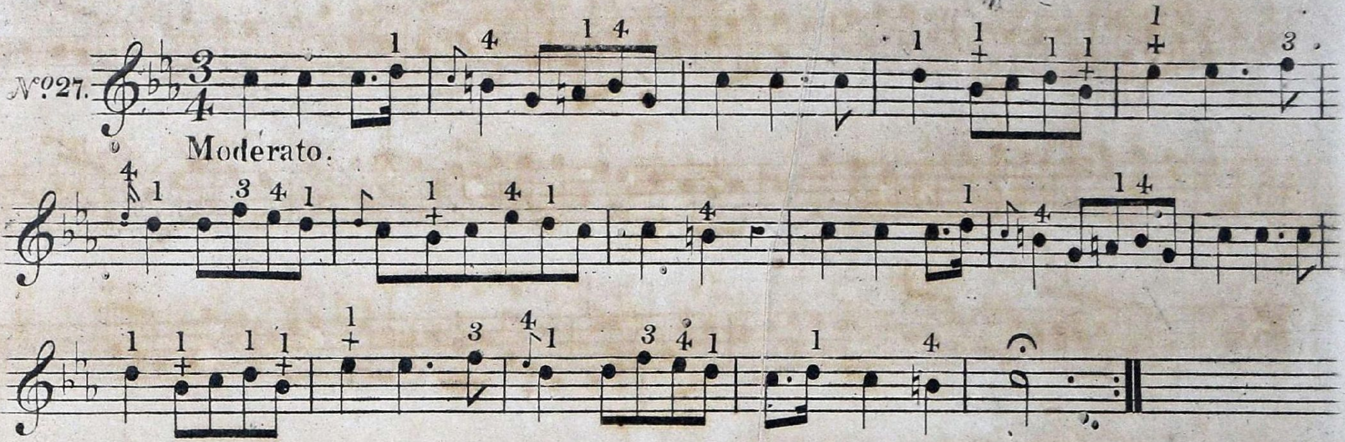




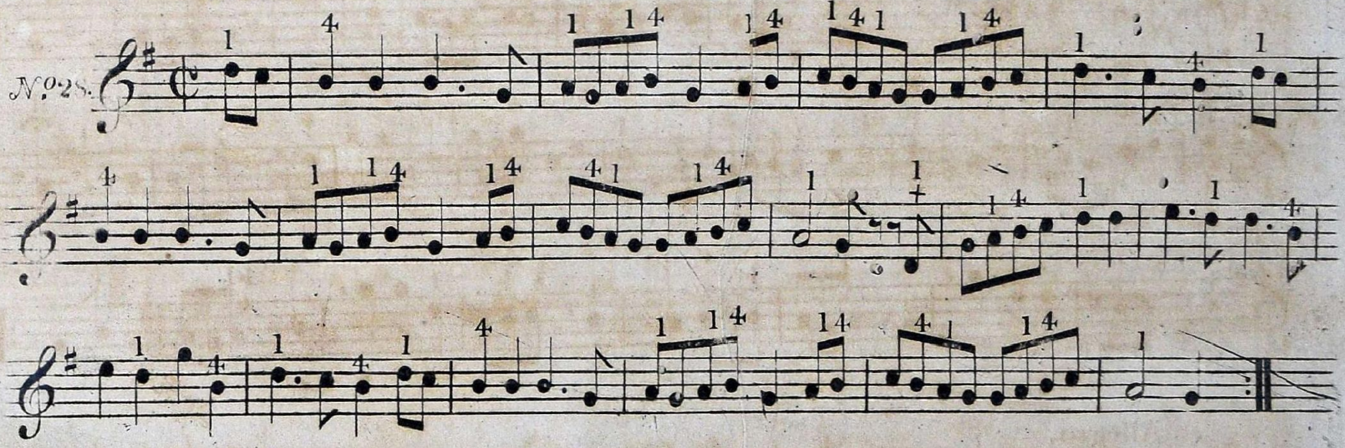
MY LODGING IS ON THE COLD GROUND.



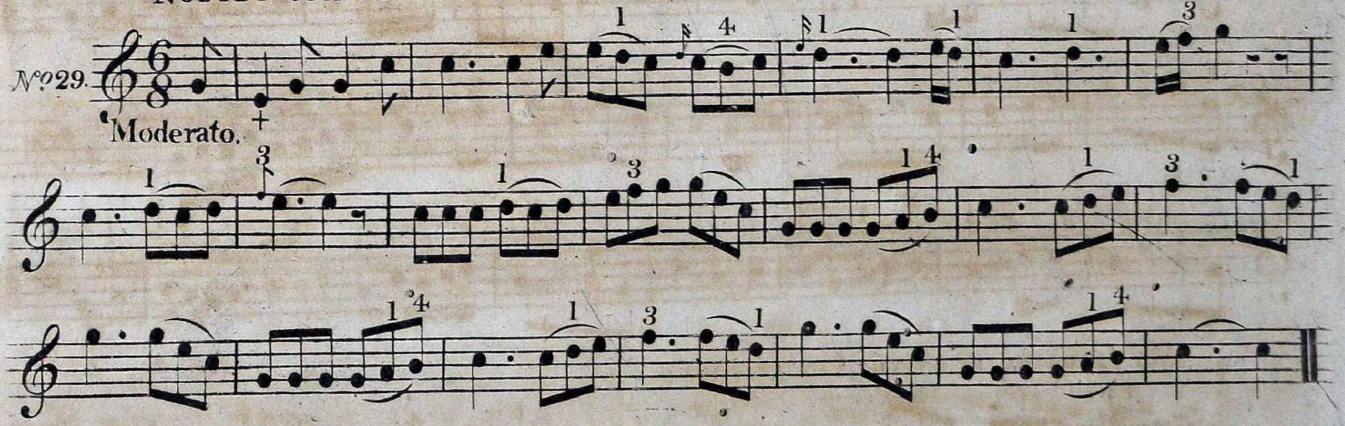
Les Folies d'Espagne.



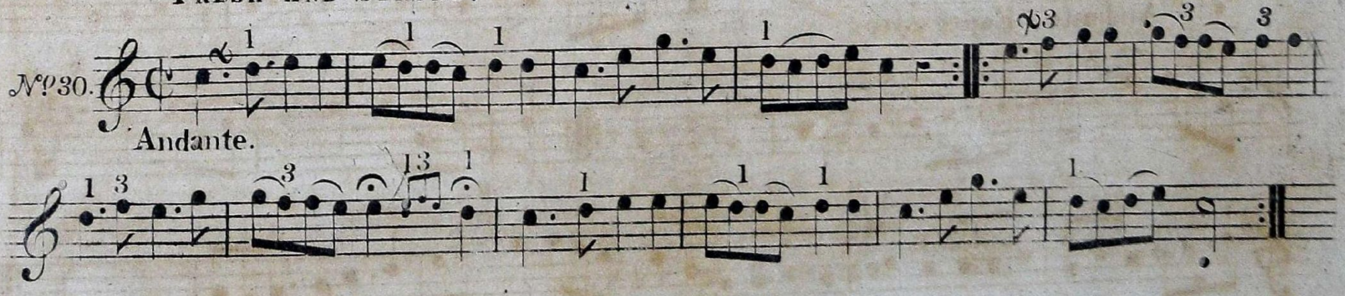
From Night till Morn.



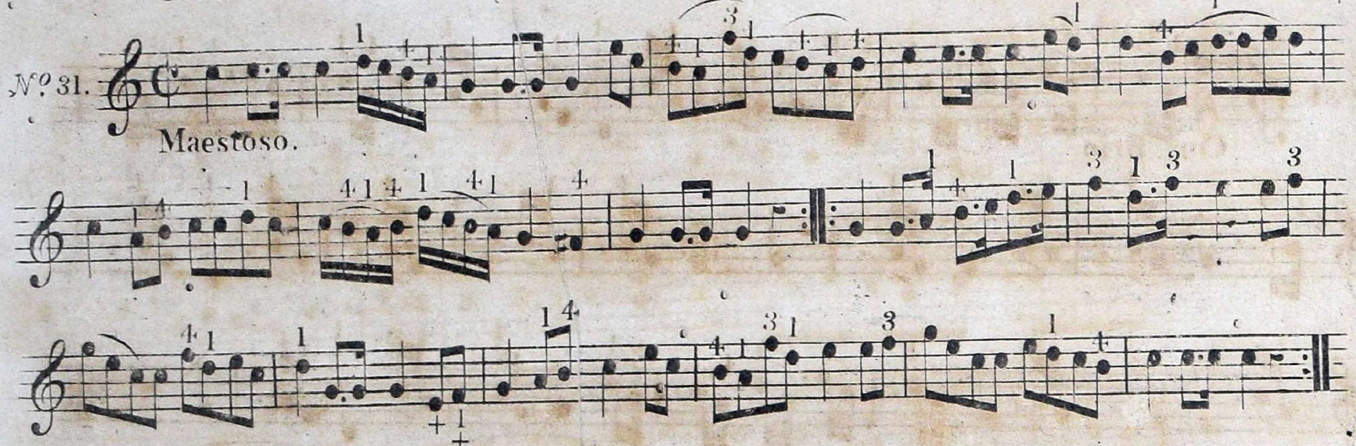
Nobody coming to Marry me.



Fresh and Strong.

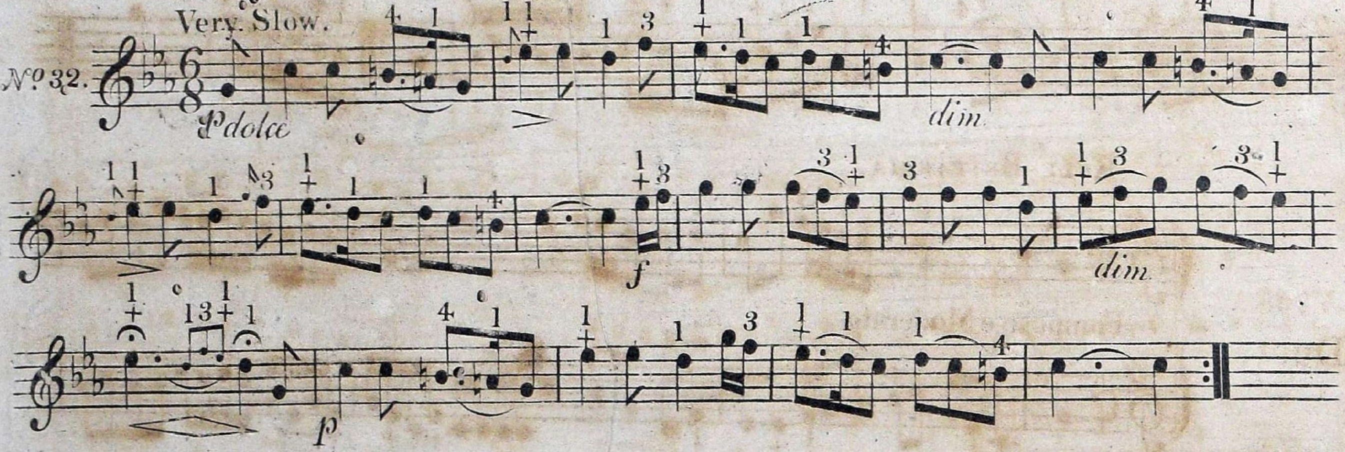


March in the Battle of Prague.

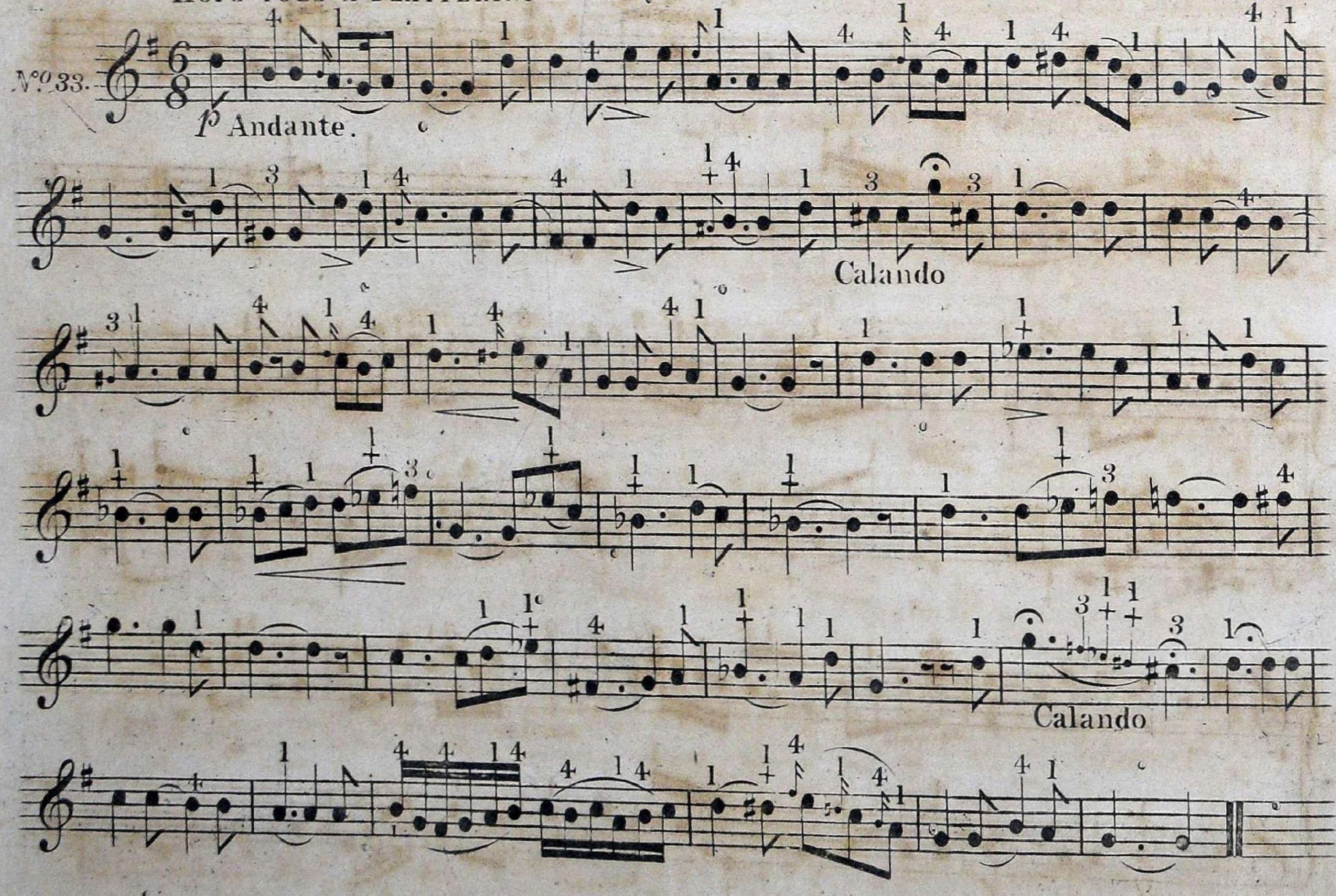


River Dee.

Very Slow.

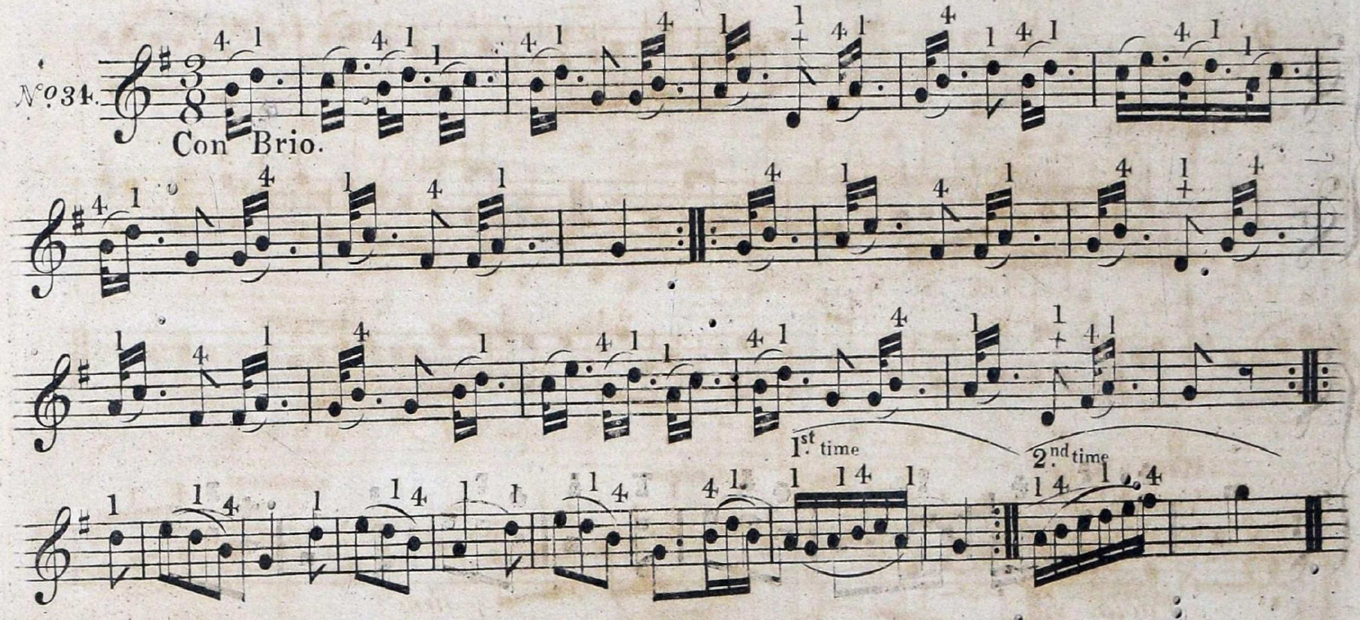


Hope told a Flattering Tale.



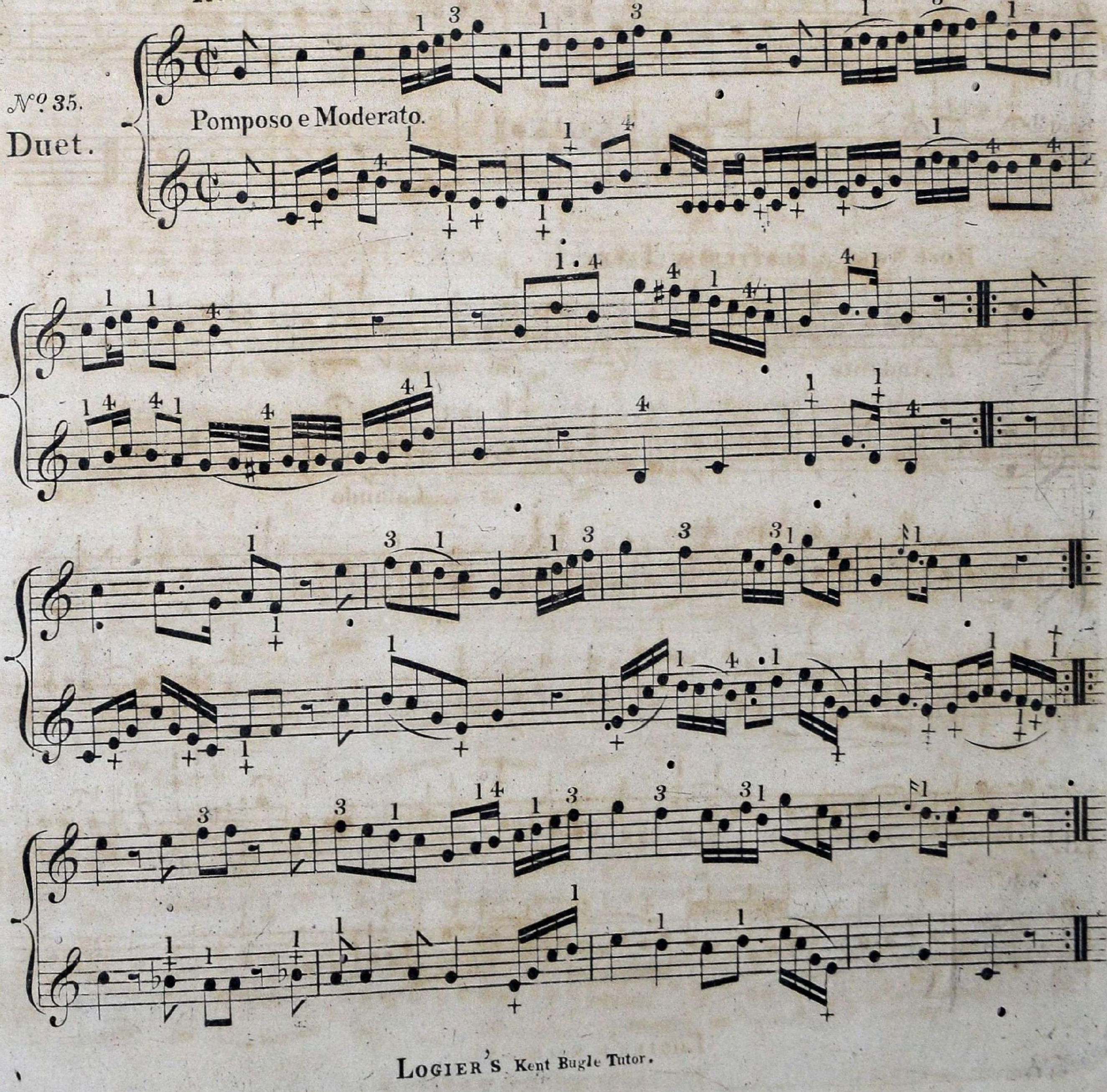
Copenhagen Waltz.

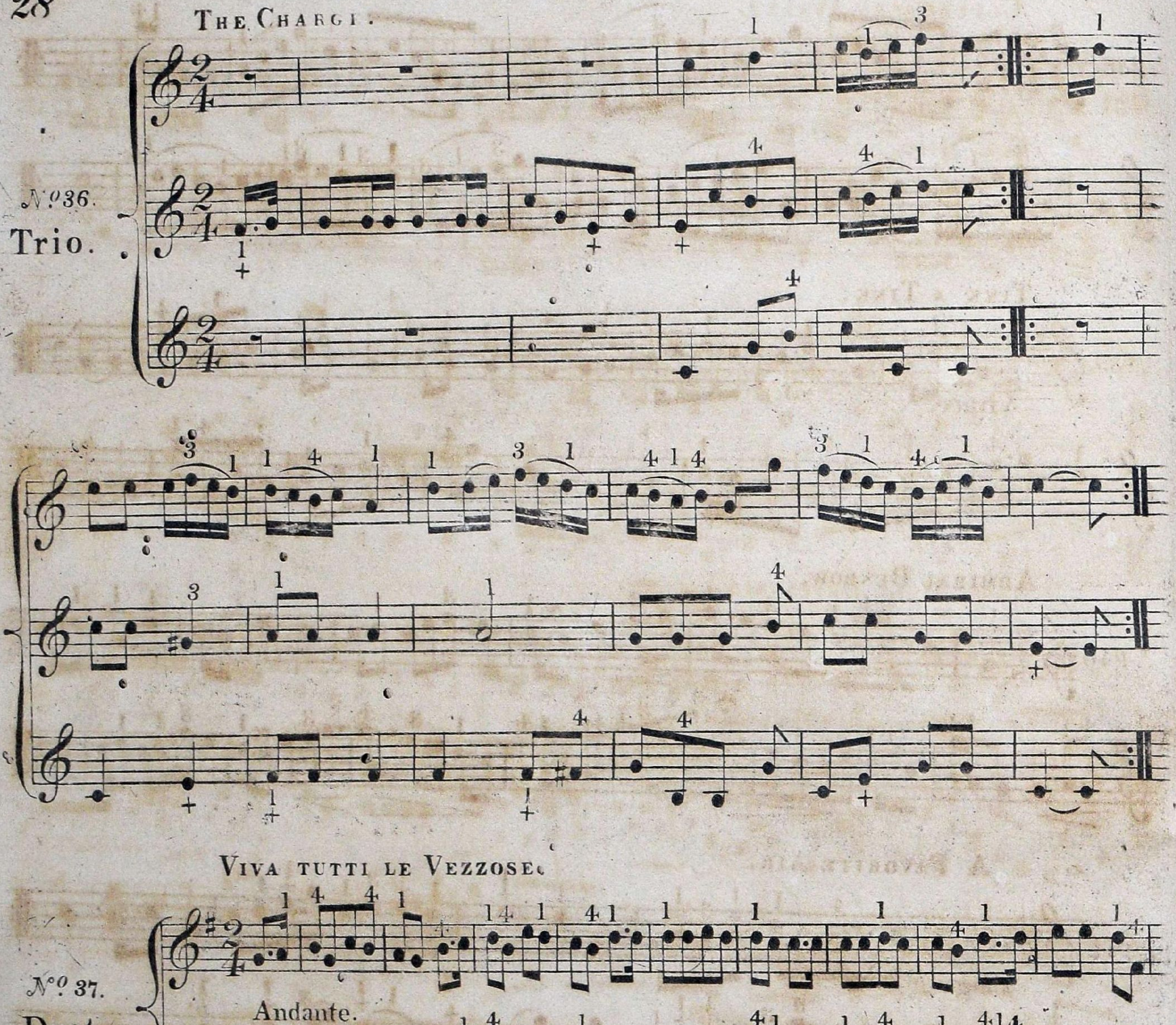
No. 34.

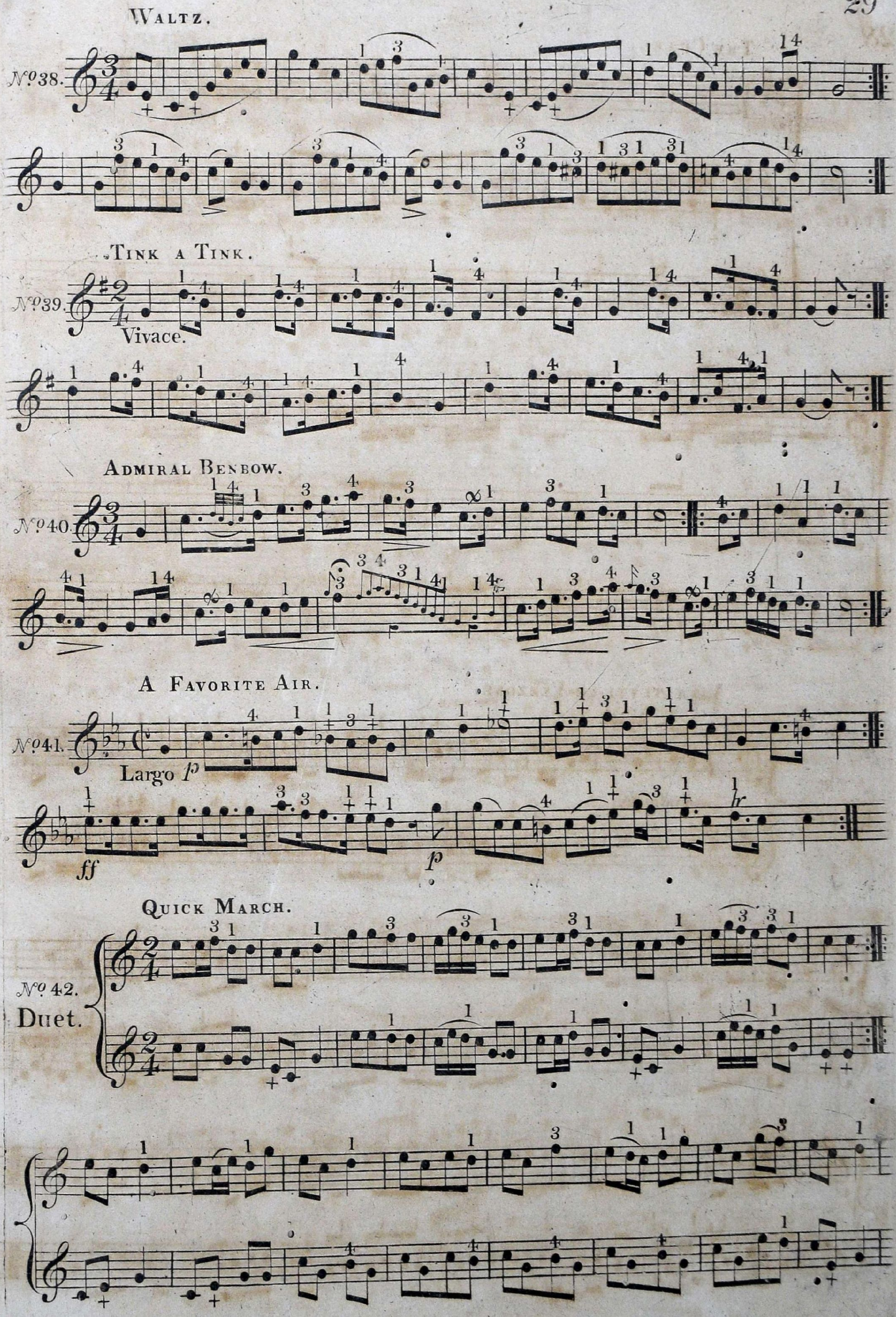


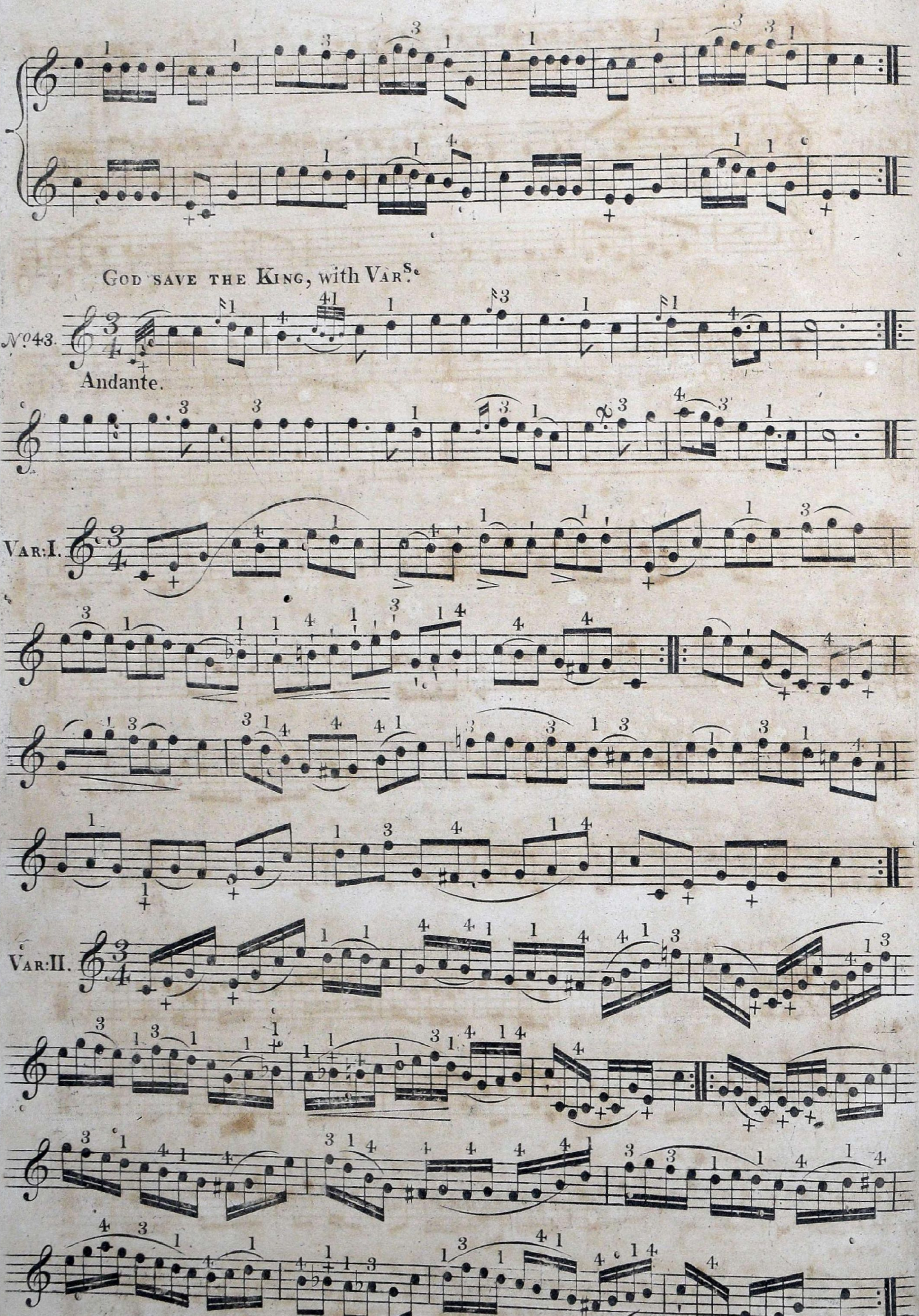
Rule Britannia.

No. 35. Duet.



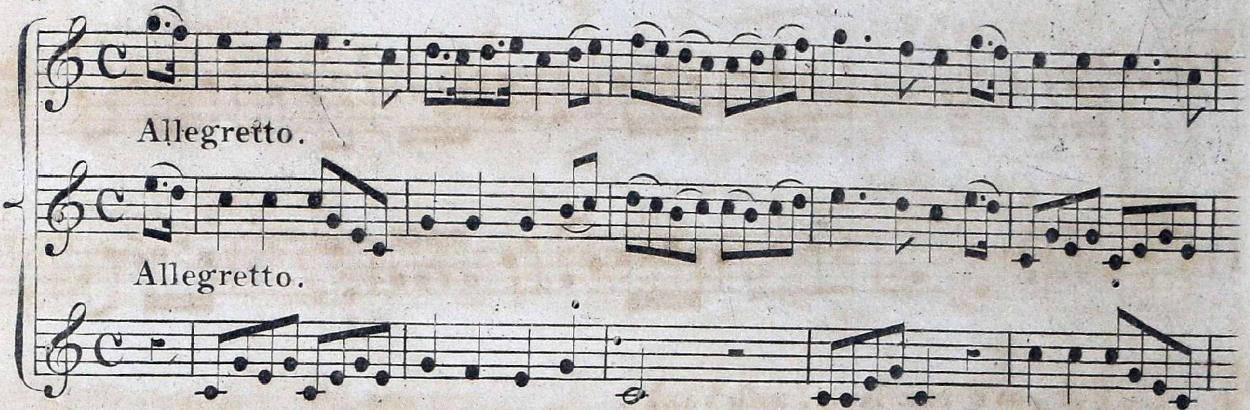

The Charge.
Nº 36.
Trio.
Viva tutti le Vezzose.
Nº 37.
Duet.
Andante.

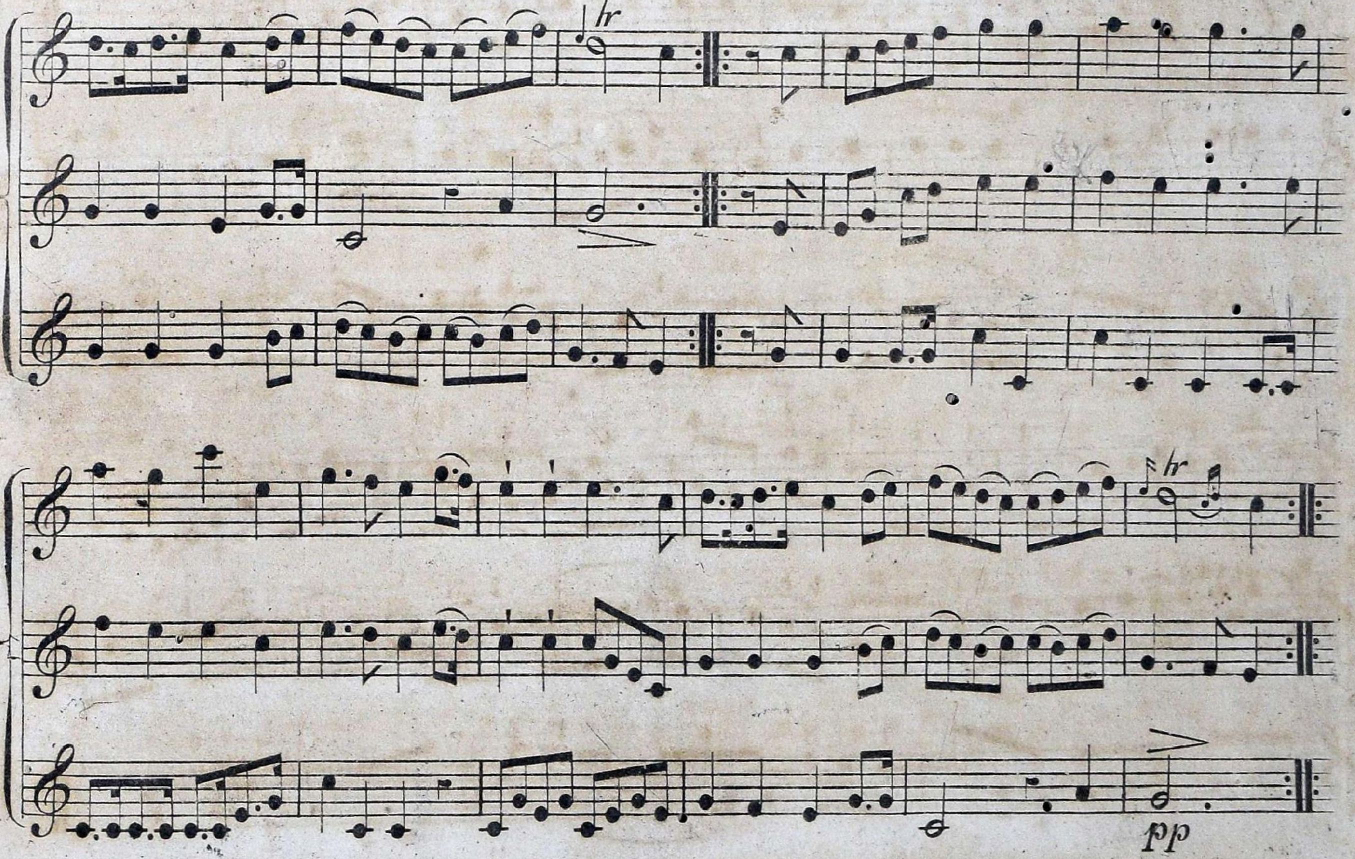

Waltz.
No. 38.
Tink a Tink.
No. 39.
Vivace.
Admiral Benbow.
No. 40.
A Favorite Air.
No. 41.
Largo
Quick March.
No. 42.
Duet.


God save the King, with Vars.
No. 43.
Andante.
Var: I.
Var: II.

FROM NIGHT TILL MORN.

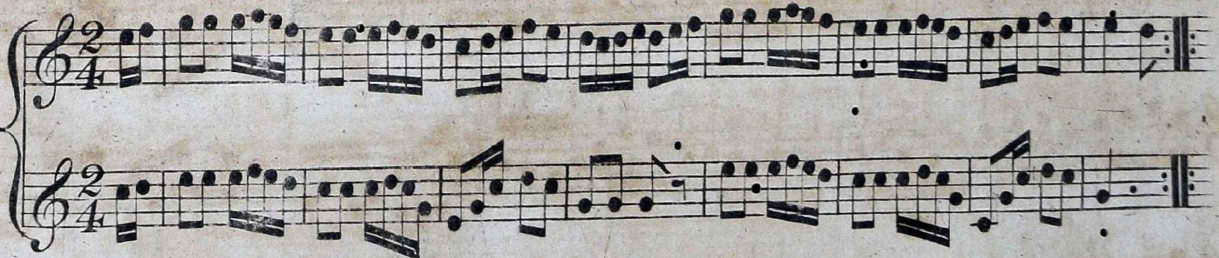
No. 44.
Trio.

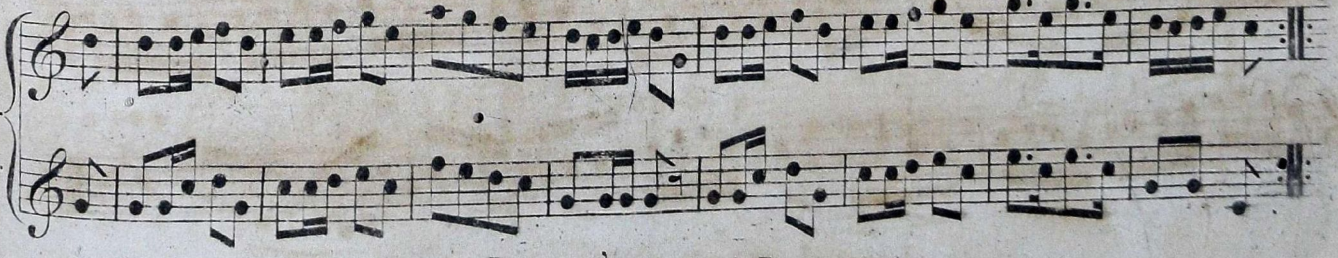




QUICK STEP.

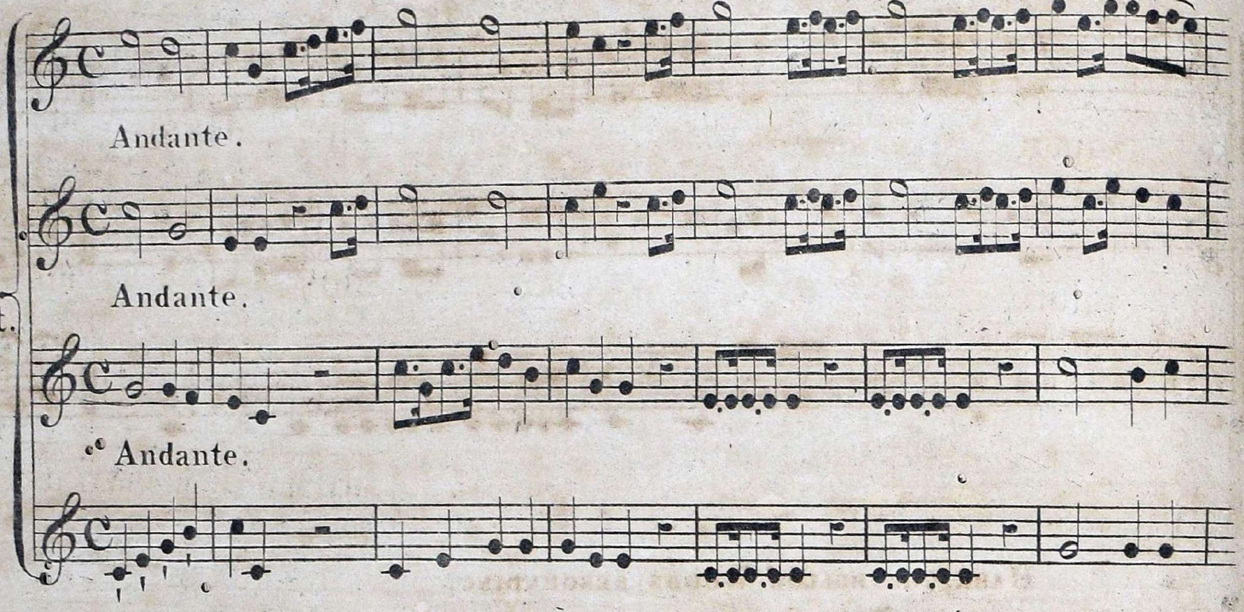
No. 45.
Duet.

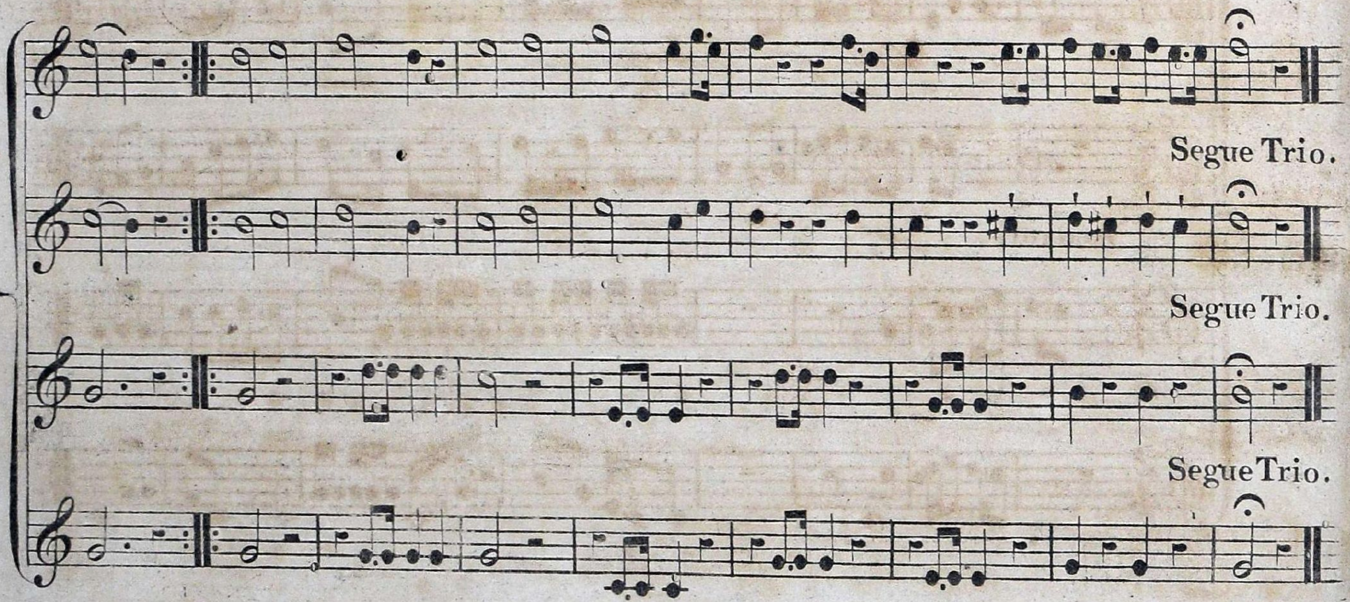




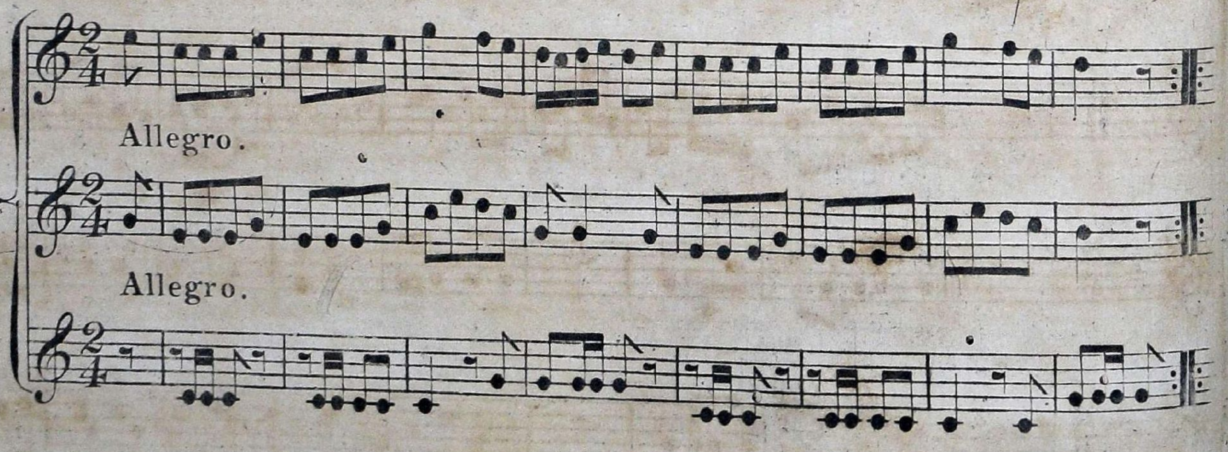
Dinner Call.

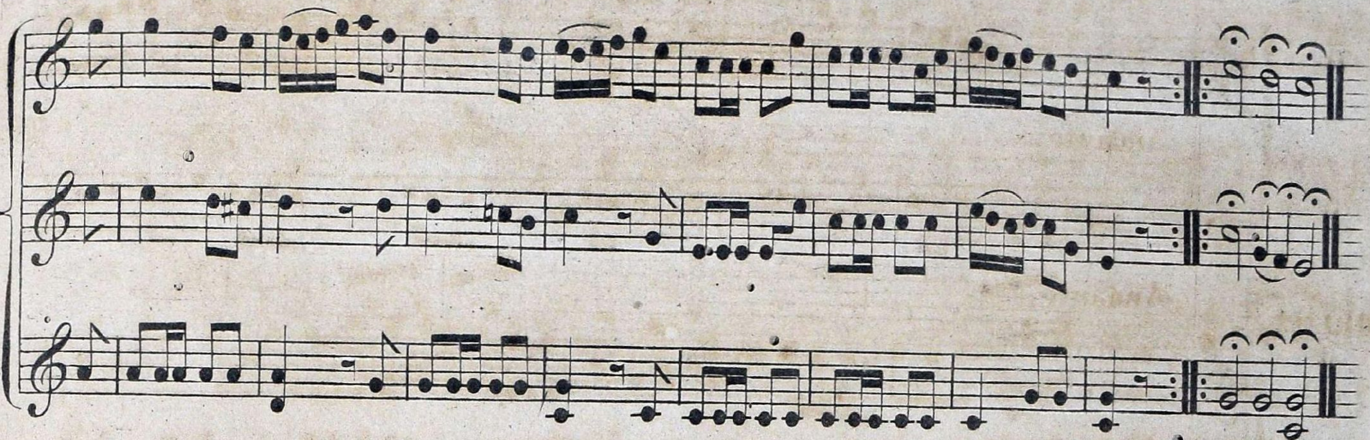
No. 46.
Quartet.





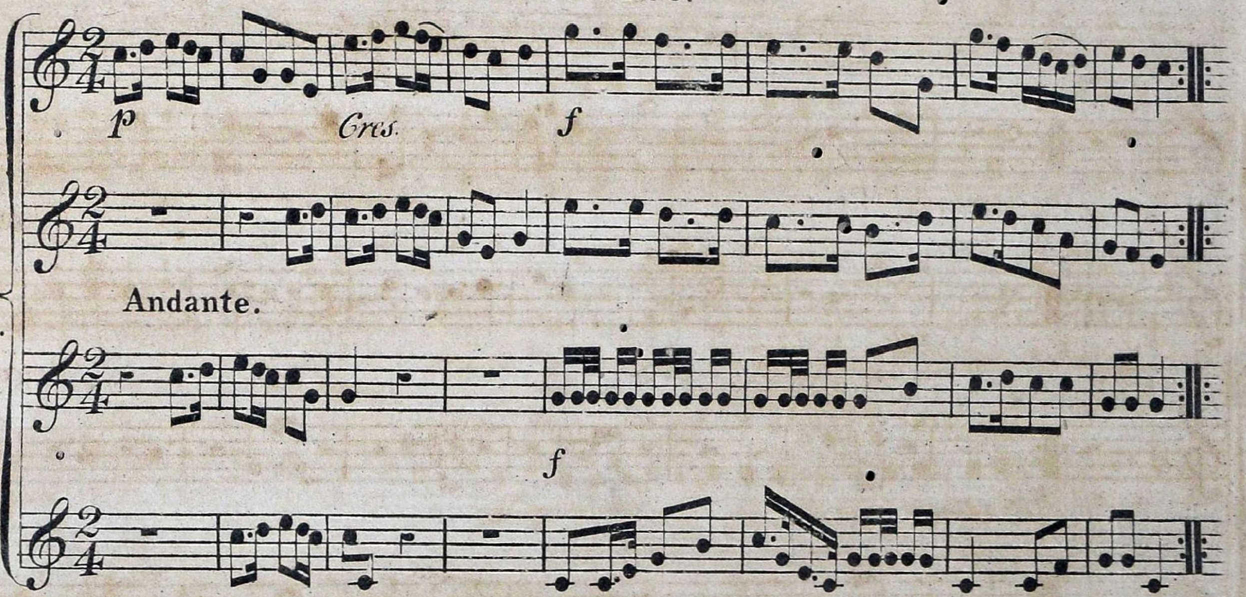
No. 47.
Trio.

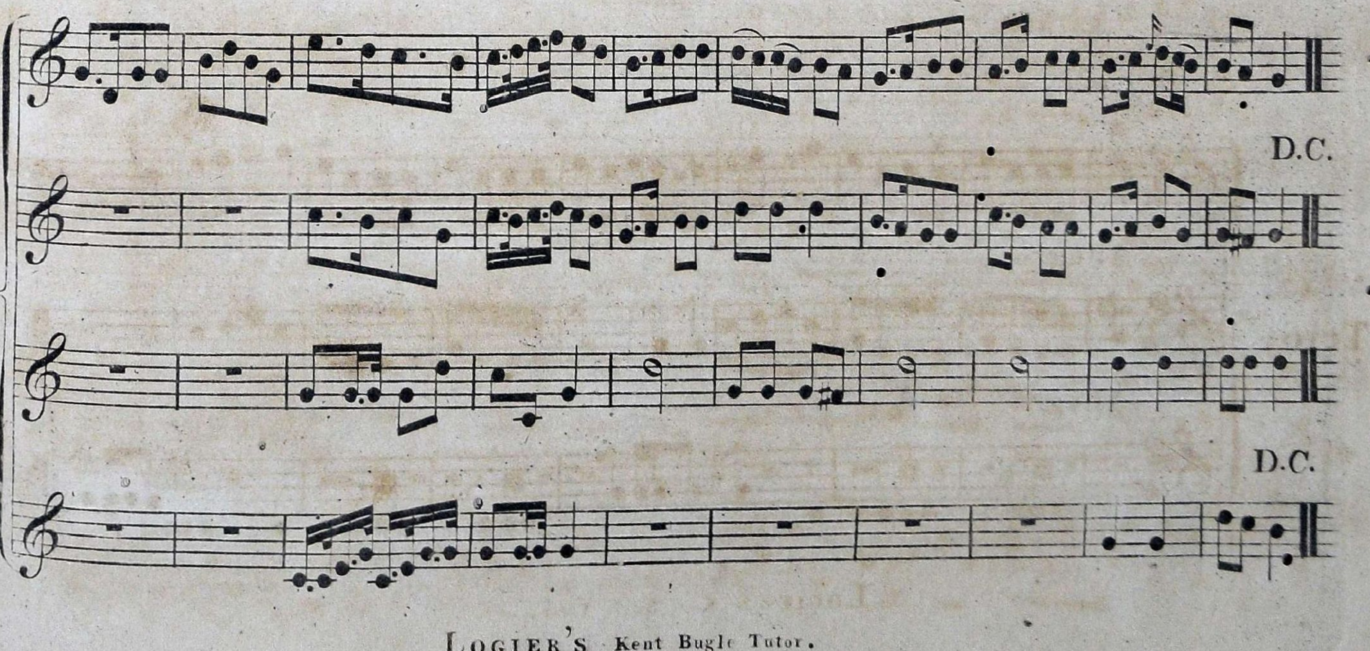




Hark, the hollow Woods resounding.

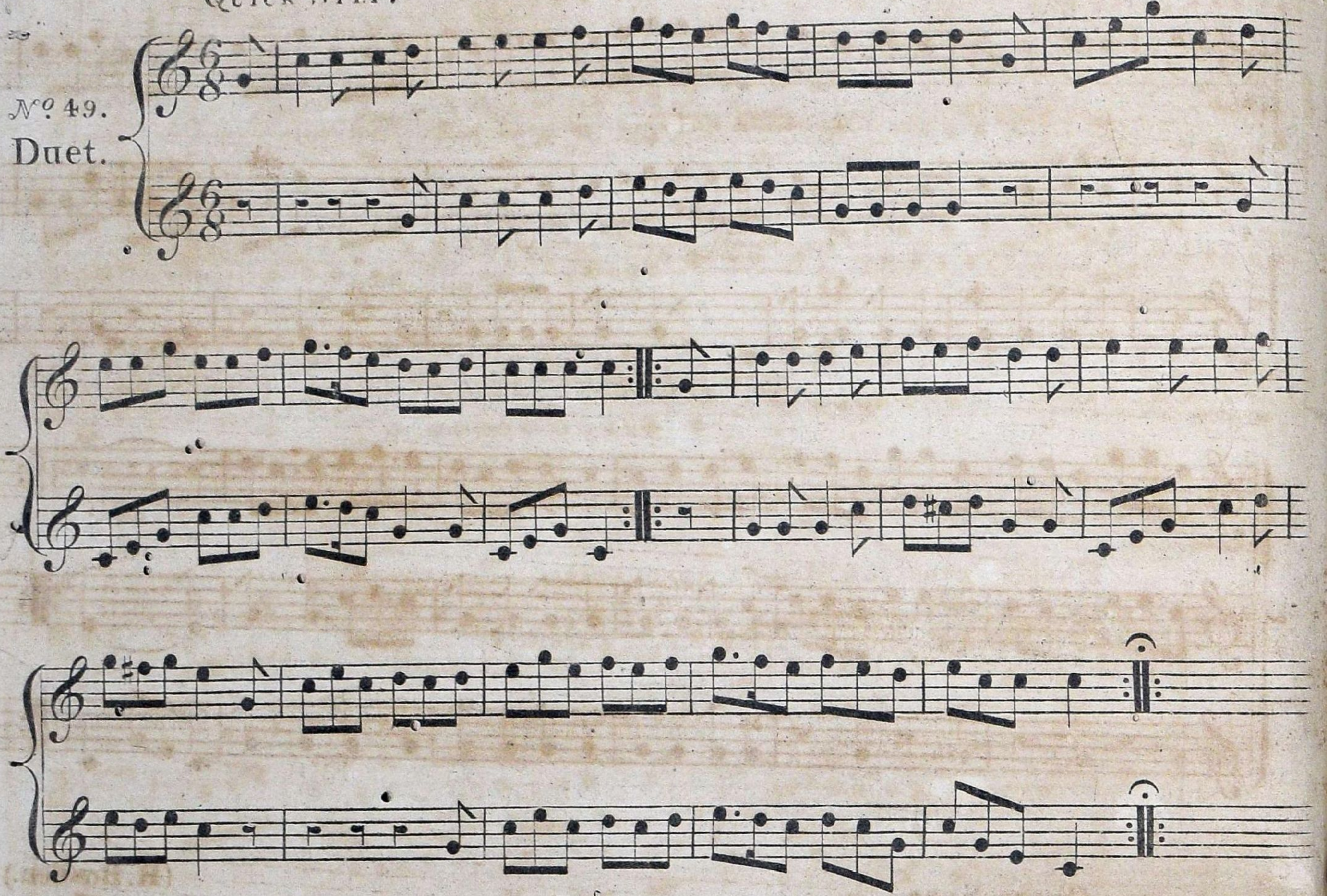
No. 48.
Quartet.





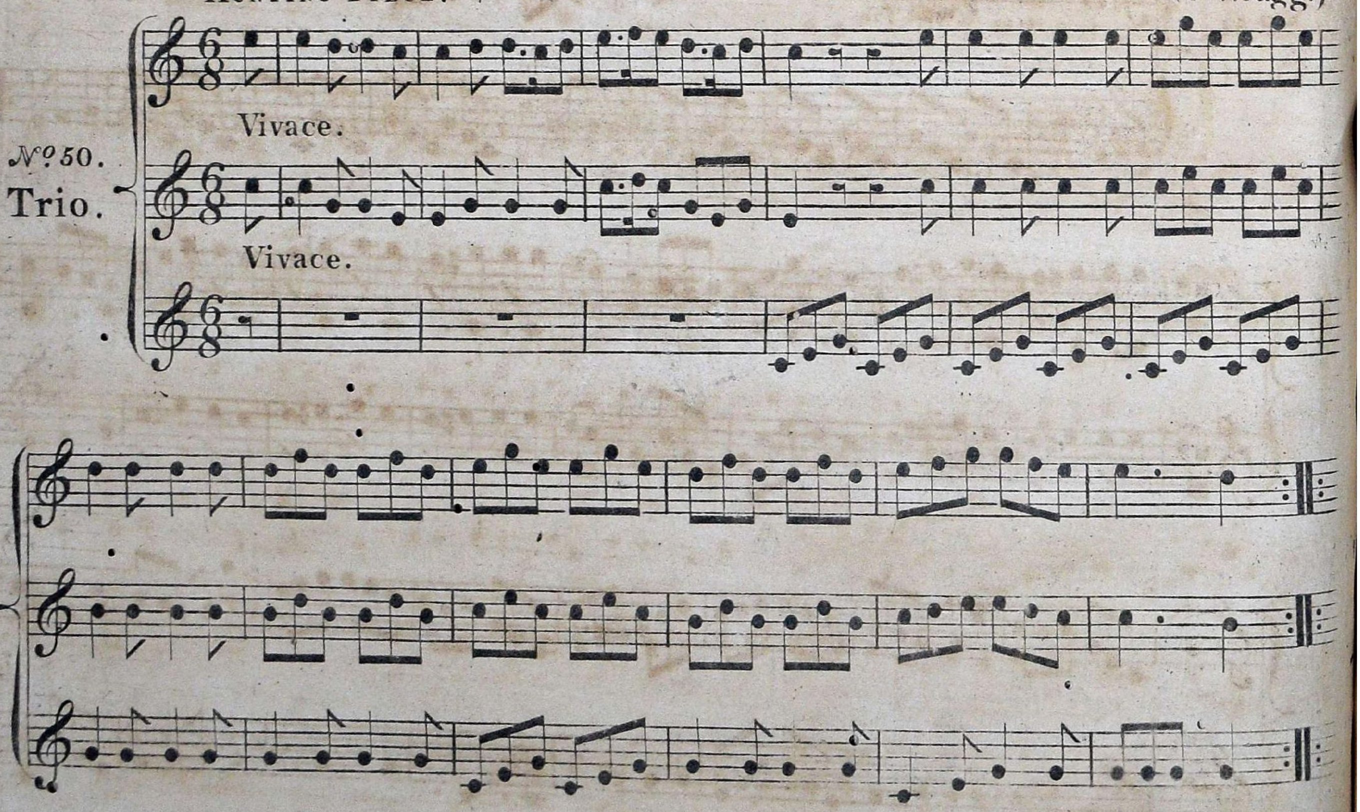
(J. Wragg.)

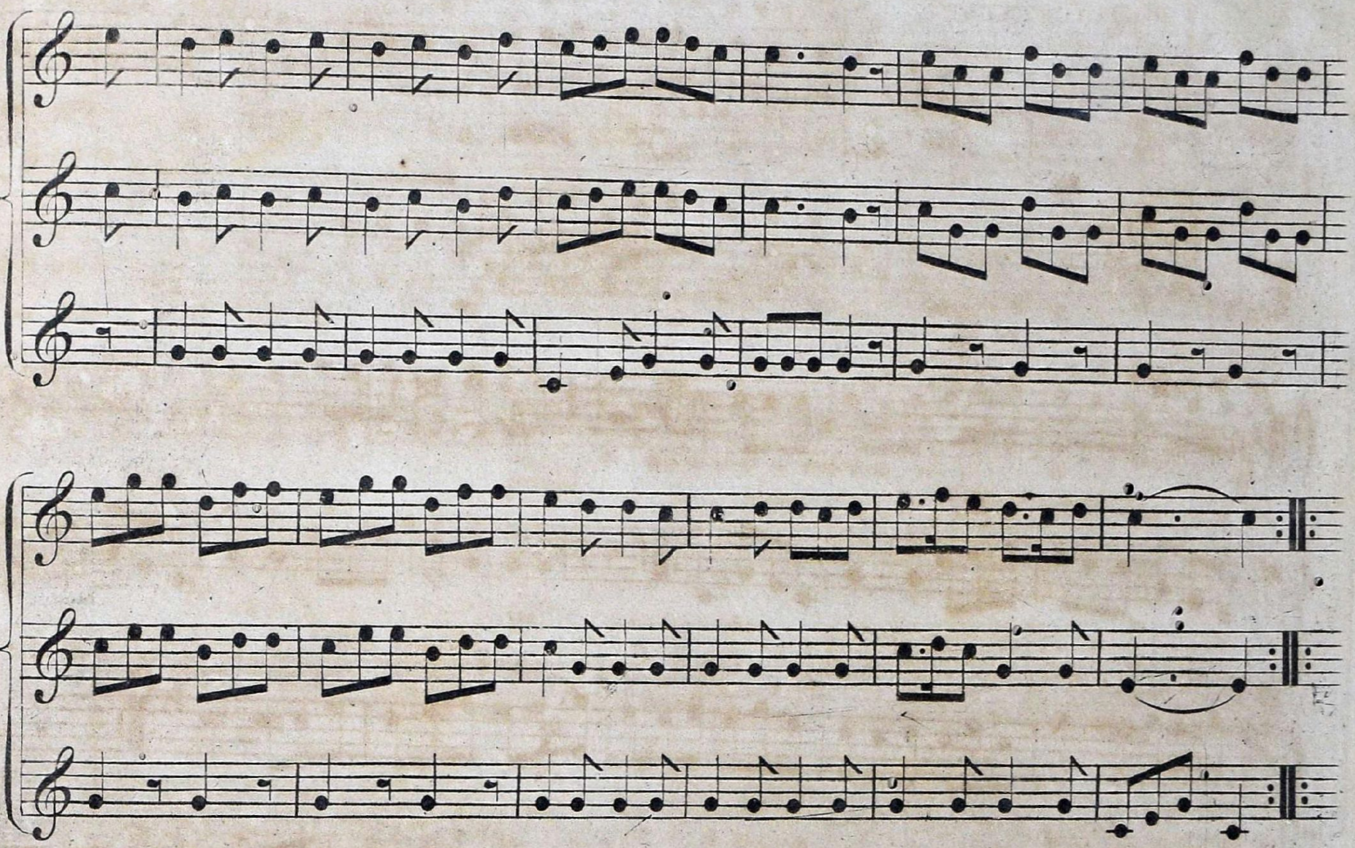
Quick Step.



(J. Wragg.)

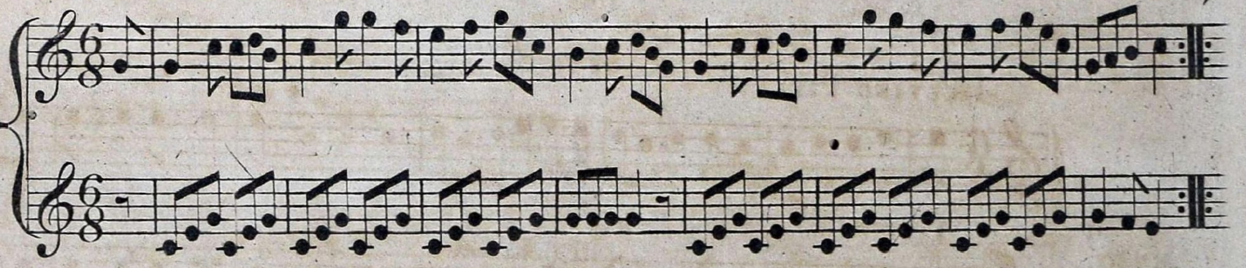
Hunting Piece.

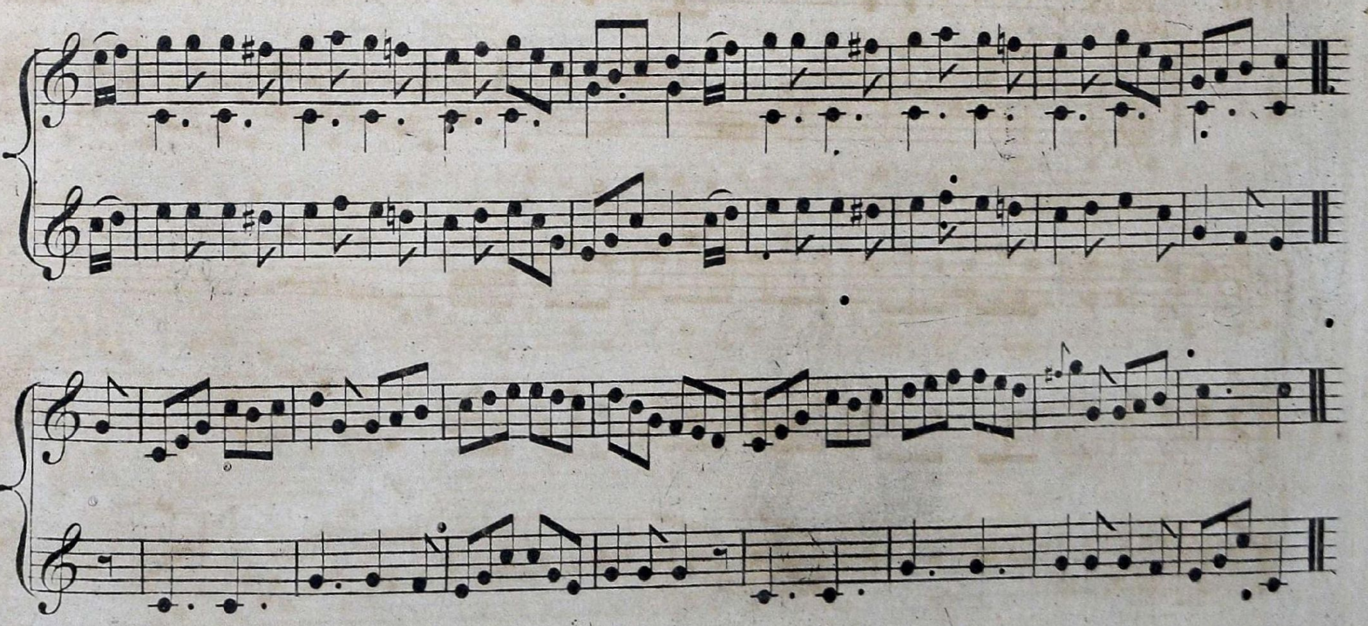




Quick Step. (R. Bowden.)

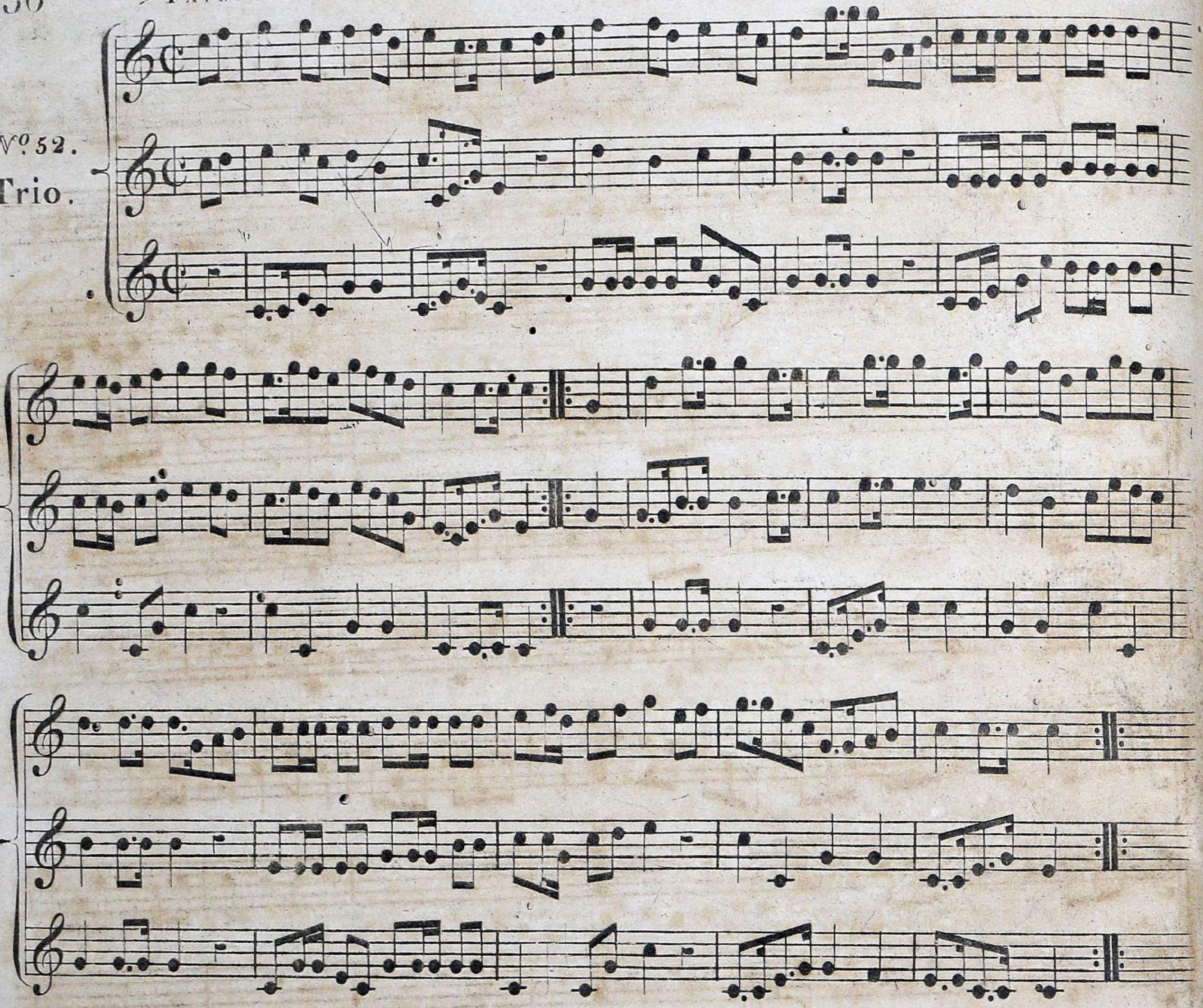
No. 51.
Duet.





Favorite March.

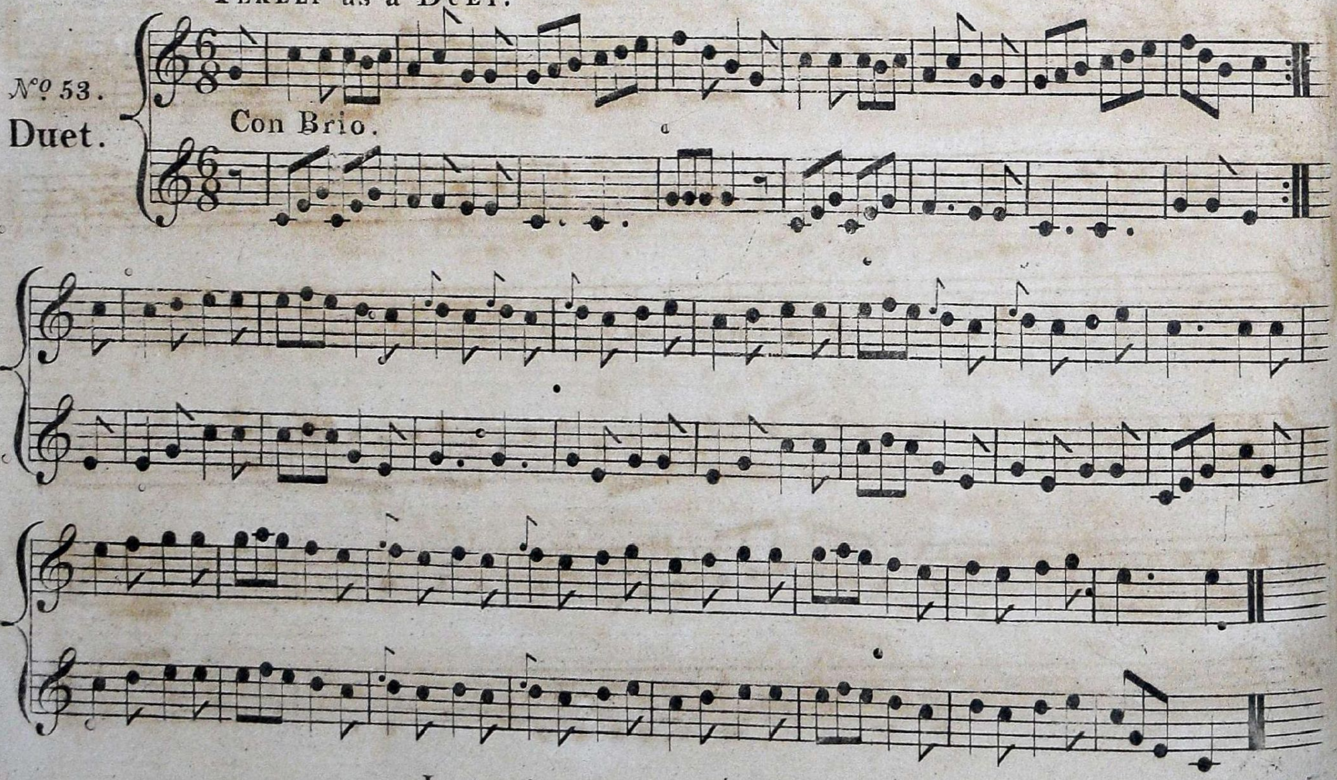
No. 52.
Trio.



Tekeli as a Duet.

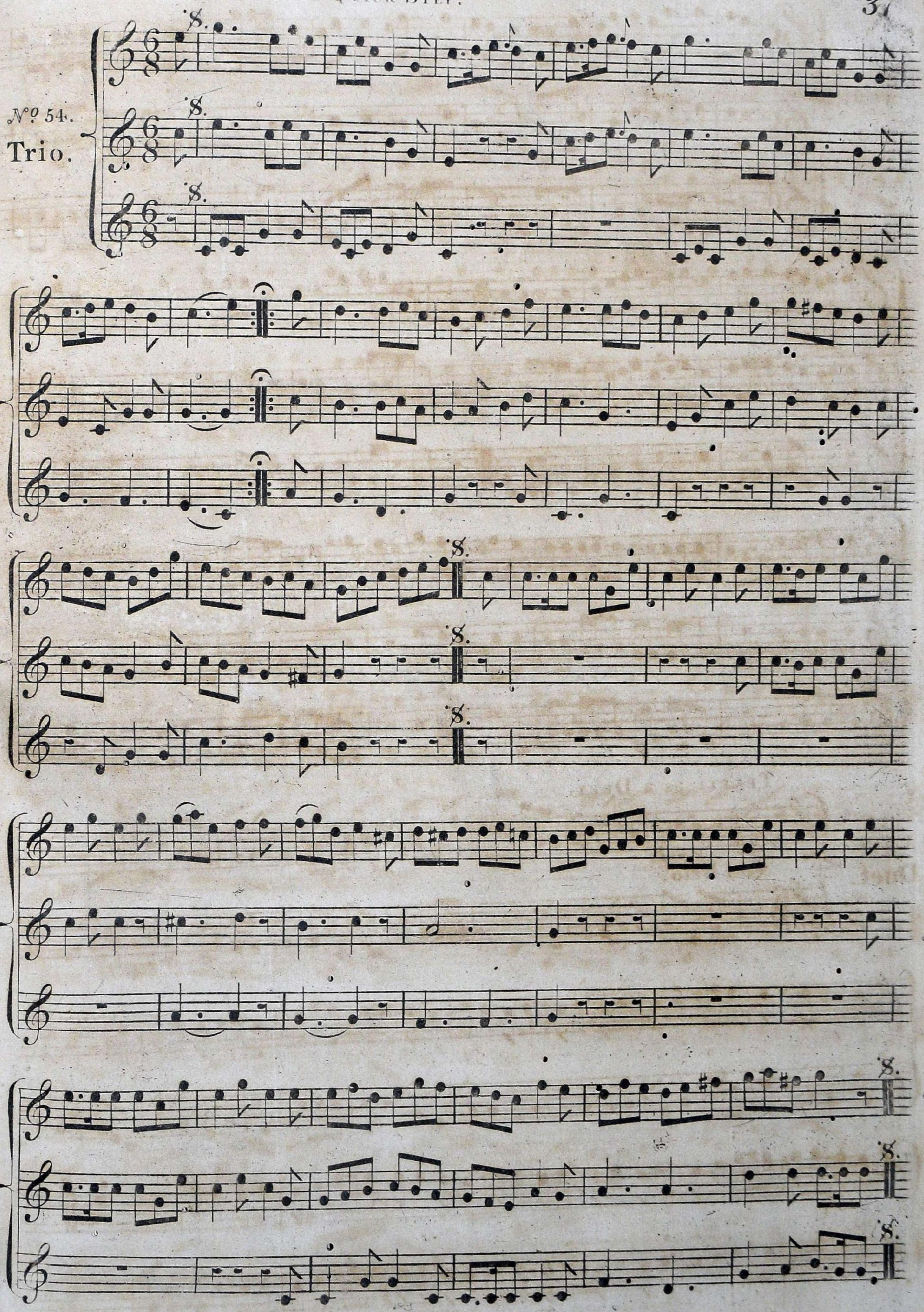
No. 53.
Duet.

Con Brio.



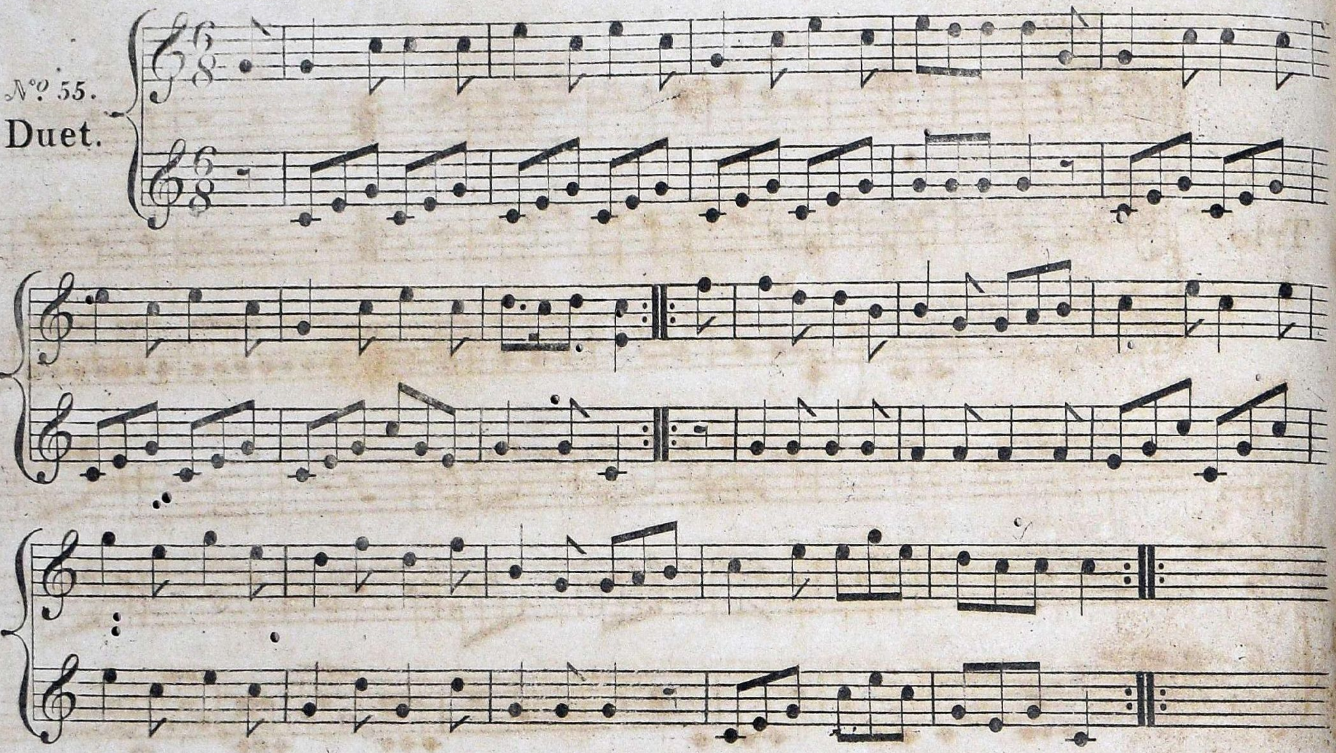
Favorite Bugle Quick Step.

Nº 54. Trio.



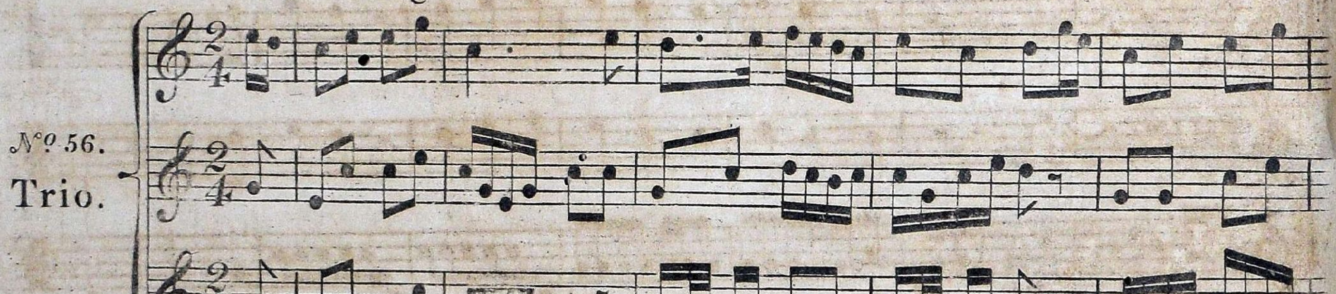
RUSSIAN HUNT.

No. 55. Duet.



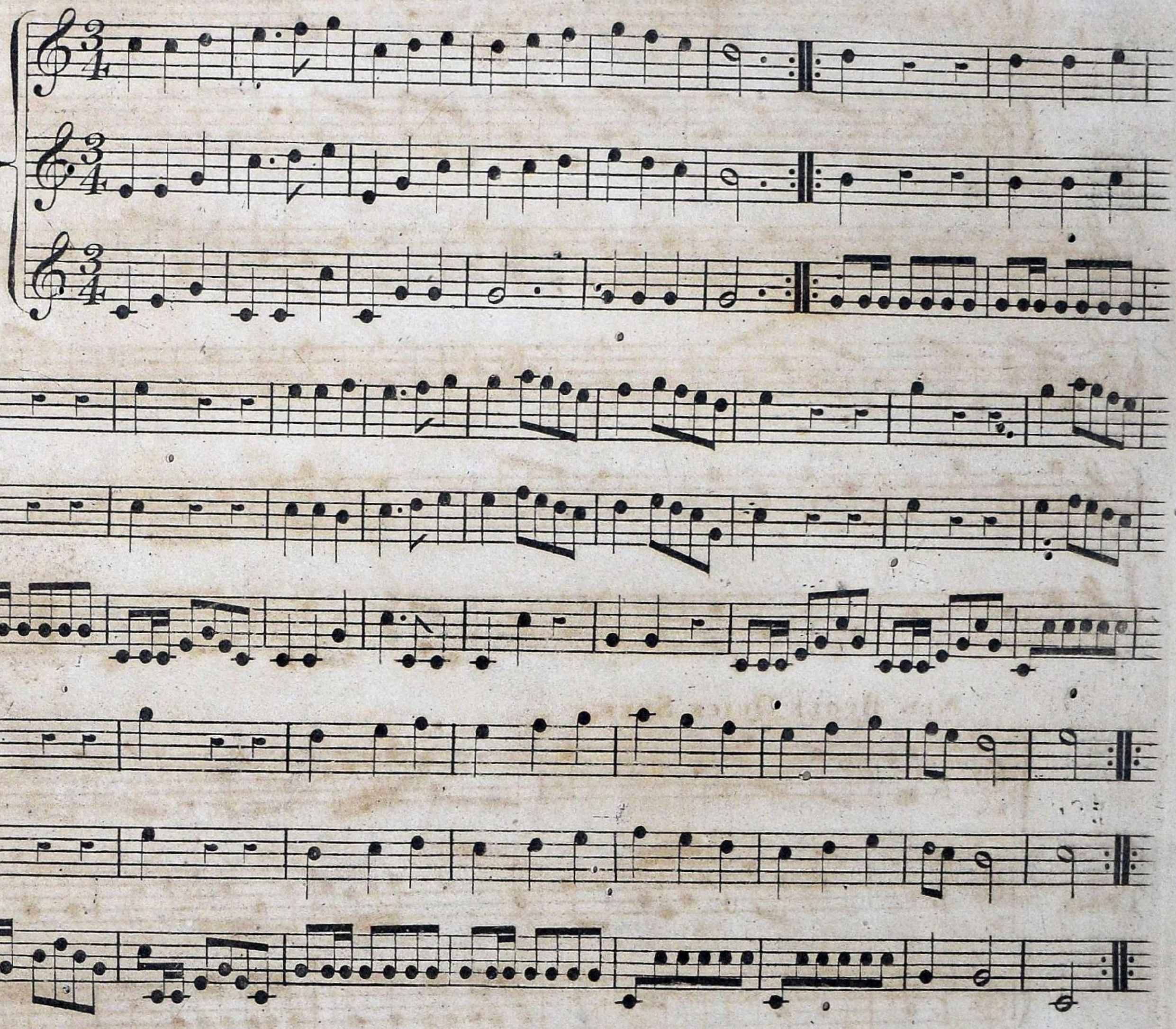
NEW BUGLE QUICK STEP.

No. 56. Trio.



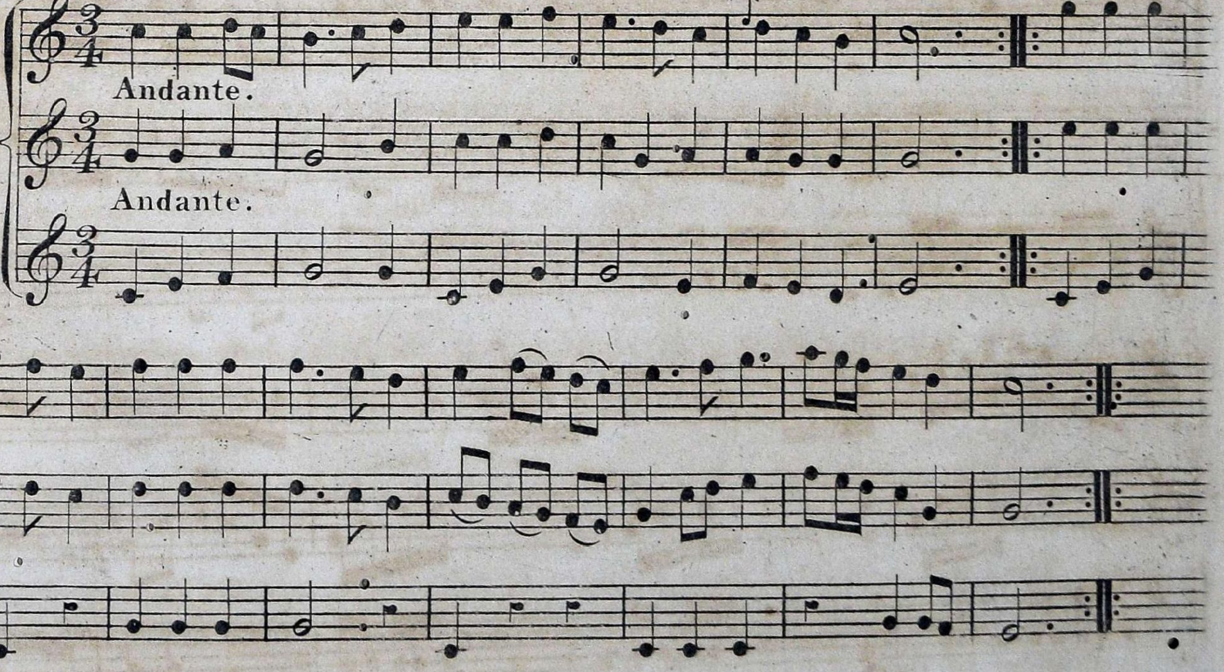
Britons strike home.

№ 57.
Trio.



God save the King.

№ 58.
Trio.



Description
OF THE
Nine Keyed Concert Bugle,
newly invented and made by
HENRY SMITH,
and
Sold by Clementi & Co. 26, Cheapside.

This Instrument is not only better calculated for the Orchestra, but is much more portable than the Kent Bugle in common use, and from the three additional Keys which are attached to it, commands a compass of notes considerably more extensive.

With the help of a Shank or Bit and a couple of Crooks, it may be pitched in four distinct and separate Keys, viz: those of E♭, D, C, and B♭, an advantage of which Instruments of the usual construction are certainly not possessed.

For instance, the natural pitch of the Instrument being E♭, the simple addition of the Tuning-Bit puts it into D, from which it may be altered to the Key of C, (first removing the Tuning-Bit) by merely adding the C Crook; and again, by taking off the latter Crook and substituting that of B, (the larger Crook) the Instrument becomes changed in its pitch to a B♭ Bugle.

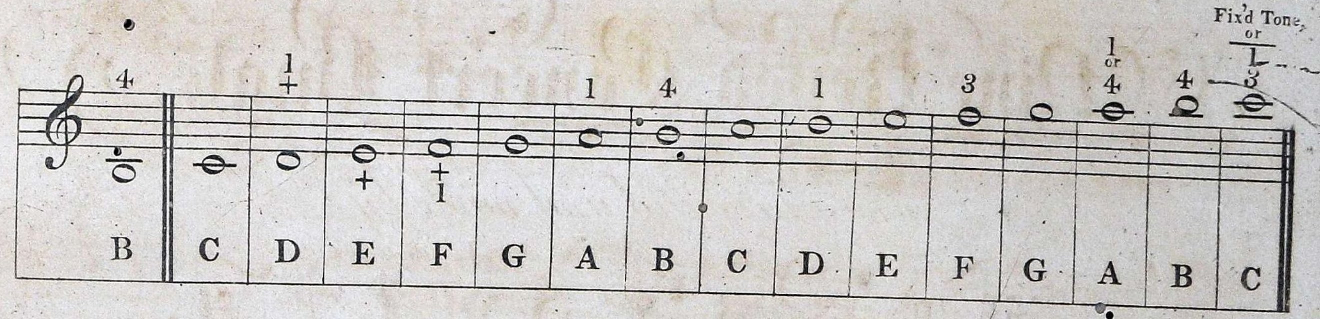
Besides the other capabilities of the Kent Bugle, therefore, this evidently procures for the Performer a variety and extent which no previous invention has placed in his power.

In the following Scales, the figures *over* the Notes have reference to the fingers of the RIGHT, and those placed *underneath* represent the Fingers of the LEFT Hand.

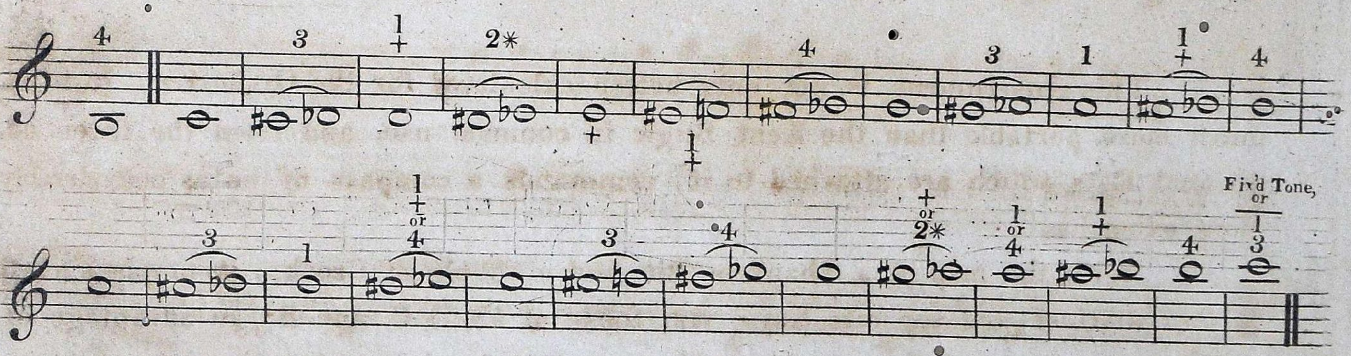
The Cross (+) denotes the Thumb, and those Notes which are not fingered at all, are the fixed Tones of the Instrument.

The three additional Keys, peculiar to this Bugle, are distinguished by an Asterisk, (*) the frequent introduction of which, especially in the Keys of C and B, is the best proof of their extensive utility.

DIATONIC SCALE
of the Nine Keyed Concert Bugle
when pitched in E♭ and D.



CHROMATIC SCALE
(when in E♭ and D.)

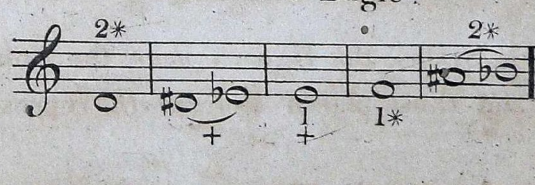


OBSERVE

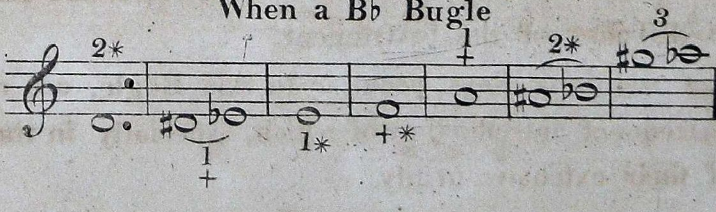
That as the alteration in the pitch of the Instrument very materially affects some of the Notes, the following

DIFFERENT FINGERINGS
must be substituted to perfect the Scales.

When a C Bugle



When a B♭ Bugle



THE FOLLOWING

Music, in Parts,

ARRANGED FOR

MILITARY INSTRUMENTS,

MAY BE HAD AT THE PUBLISHERS',

CLEMENTI & Co. No. 26, CHEAPSIDE.

		s.	d.
Coleman's	Marches, Quick Step, &c.	10	6
Eastland's	12 Marches, for 2 Flutes, or Clarinets, and Bassoon	2	0
Eley's	Military Pieces, dedicated to the Duke of York, Bk. 1 and 2, each	10	6
———	10 New Military Divert^{os} (with Fifes and Drums, *ab. lib.*) Op. 6, Bk. 1 and 2	18	0
———	Grand Troop, and 9 Select Airs, Op. 8	12	0
———	Quick Steps, &c. for Fifes .... Op. 9	4	0
———	16 Military Pieces .... Op. 10	12	0
———	10 Military Divertimentos .... Op. 11	21	0
———	Collection of Sacred Music, selected from the favorite Works of Handel, Graun, and Haydn, Op. 12 Bk. 1 and 2 each	21	0
———	Airs for Band, with Kent Bugle *Obligato*	8	0
Giordani's	Concertos, Marches, &c.	10	6
Griesbach's	Selection of 14 Military Pieces	10	6
———	Ditto .... Second Set	12	0
———	Ditto .... Third Set	12	0
Harper's	Airs as Solos, Duets or Trios, for the Kent Bugle	5	0
———	Three favourite Airs from Freischutz, for 1, 2, or 3 Kent Bugles	2	0
Hartman's	Marches, Quick Steps, &c.	7	6
Logier's	"God save the King," as a Polacca	6	0
———	Sterkel's Duet, and Spanish Bolero	15	0
———	Collection of Sacred Music	7	0
———	Haydn's Sonata, Op. 40	7	0
———	Music in Macbeth	8	0
———	Mozart's celebrated Overture to Zauberflote	7	6
———	Collection of Irish Melodies, Op. 8.	21	1
———	Country Dances—which may be used as Quick Steps	7	6
———	Seven Italian Pieces	15	0
———	Original Pieces, for Band, with 2 Kent Bugles, *Obligato*, Op. 11	12	6
———	Military Pieces, Op. 12	21	0
———	Capriccios for Bassoon	7	6
Ries'	Return of the Troops	5	0
Wilkins'	Selection of 15 Scotch and Irish Airs, for 3 Flutes	4	0

ORCHESTRAL MUSIC, IN PARTS, FOR VIOLINS, &c.

		s.	d.
Bomtempo's	Grand Sinfonia .... Op. 11	8	0
Haydn's	Three Symphonies .. Op. 51	10	6
———	Three Do. .... Op. 52	10	6
———	Nos. 1, 2, and 3, from Op. 51 and 52 ... each	5	0
———	Grand Symphonies, *The Surprise*	7	6
———	Grand *Military* Symphony	7	6
———	Grand Symphonies, Nos. 1, 2, 7, and 8, as performed at Mr. Salomon's Concerts ... each	5	0
Martini's	Overture to Henry the Fourth	4	0
Pleyel's	Serenata, Op. 27	4	0
———	2nd Concertante	5	0
Romero's	6 Dances and 2 Waltzes	3	0
Vanhall's	Overtures Nos. 42 and 45 ... each	2	6
Valentine's	Marches	5	0

A VARIETY OF

SINGLE MARCHES, IN SCORE, FOR MILITARY BANDS,

Price, from 6d. to 1s. 6d. each.

Fearn, Printer, 124, St. John Street, Smithfield.